Hollywood

10 Cents
A Fawcett Publication

October

10¢

In Canada
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AL JOLSON *Tells How* RUBY KEELER Holds Her MAN

SYLVIA SIDNEY



Suppose **YOU** became a **MOVIE STAR!**

PERT KELTON * RKO *

You would discover this about *Beautiful Hair*

LIKE other Movie Stars, you'd naturally have your hair waved, shampooed and dressed in the select beauty salons of Hollywood. And there you would discover that eight out of ten recommend a Duart Rinse after every shampoo because it does TWO important things to beautify your hair.

First, Duart Rinse uncovers the natural sheen and brilliance of your hair by removing the gray soap film that plain water rinsing can never wash away. Second, one of the 12 shades of Duart Rinse will match your hair and give it a delicate, flattering tint—just enough to add the soft glow of sunshine to the natural color of your hair. Duart Rinse is not a dye. It is not a bleach.

Now, even though you are not a Hollywood Star, you can easily enjoy the luxury of beautifying your hair with Duart Rinse. The same rinse that for so long has been the choice of the Hollywood stars. Ask for a Duart Rinse at your beauty salon, and then take a package along for use at home. A two rinse package sells everywhere for only 10 cents.

♦ ♦ ♦ ♦ ♦

NOTE: Shipments of this sensational hair rinse are now being rushed to all parts of the United States. If your beauty salon has not yet received their supply, use the coupon in the corner. Then your package of Duart Rinse will be mailed you at once.

DUART HAIR RINSE
CHOICE OF THE STARS
HENNA



Look for
DUART RINSE
in the New Hollywood Package. The Duart Rinse display and sales rack shown at the left will soon be seen on the counters of better beauty salons everywhere.

* * * * and add to your loveliness with a

DUART PERMANENT WAVE

the Choice of the Hollywood Stars

TWELVE TINTS

Black
Dark Brown
Chestnut Brown
Titian Reddish Brown
Henna
Golden Brown
Titian Reddish Blonde
White or Gray (Platinum)
Ash Blonde
Medium Brown
Golden Blonde
Light Golden Blonde

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for DUART RINSE in the New Hollywood Package. Contains two rinses. Mark the shade you wish and mail this coupon with your 10 cents in stamps or coin to Duart Mfg. Co., 984 Folsom St., San Francisco, Calif.

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City _____
State _____

Isn't It A Shame!



SHE'S TERRIBLY IMPORTANT AT THE BANK!—BUT OH, HER TERRIBLE TEETH!



Helen's eyes are brilliant—and her hair lies in soft, natural waves. She's charming to look at, and invaluable at the bank. But—there's a "but" about Helen.



And Helen's contract is so marvelous that she could go into tournaments if she didn't work in a bank! But—the "but" about Helen gives her many a bad moment.



Men like Helen—they like to play bridge with her. But they don't like to dance with her—and they never propose. For the "but" about Helen is her teeth!



When Helen touches up her pretty lips with lipstick—can't she see that her teeth *look dreadful? They're dingy. "Pink tooth brush" could easily be the cause of that!*



Helen's dentist would soon explain that tender, bleeding gums need massage with Ipana. With Ipana and daily massage—her gums would soon improve.



Once Helen's teeth were bright and attractive again—there'd be plenty of young men asking her out to dinner and to dance! Romance would come running her way!

Avoid "Pink Tooth Brush" with Ipana and Massage!

IF YOU—like Helen—have allowed your teeth to become dingy and ugly because you have allowed "pink tooth brush" to go on and on—get a tube of Ipana Tooth Paste.

Clean your teeth twice a day with Ipana. It is a splendid modern tooth paste which cleans not only the surfaces of the teeth—but deep into every tiny crevice. It really *cleans* your teeth. Then—because Ipana contains *ziratol,* which aids in stimulating and toning tender gums—massage a *little extra Ipana directly into your gums.*

Today's foods are neither crunchy nor coarse enough to exercise your gums properly. That is why gums today tend to become flabby and tender—and to leave a trace of "pink" upon your tooth brush. "Pink tooth brush" may be the first step toward gum troubles as serious as gingivitis and Vincent's disease. It not only may *dull* your teeth—but may *endanger* your teeth.

But with Ipana and massage, the dangers from "pink tooth brush" are minimized—and your teeth shine out when you talk and smile!

TUNE IN THE "HOUR OF SMILES" AND HEAR THE IPANA TROUBADOURS WEDNESDAY EVENINGS — WEAF AND ASSOCIATED N. B. C. STATIONS

IPANA
TOOTH PASTE



NRA CODE

VISIT
"A CENTURY OF PROGRESS"

SEE IPANA MADE FROM START TO FINISH
See the Ipana Electrical Man. General Exhibits Group Building No. 4—Chicago, June—October, 1934.

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Vol. 23
No. 10

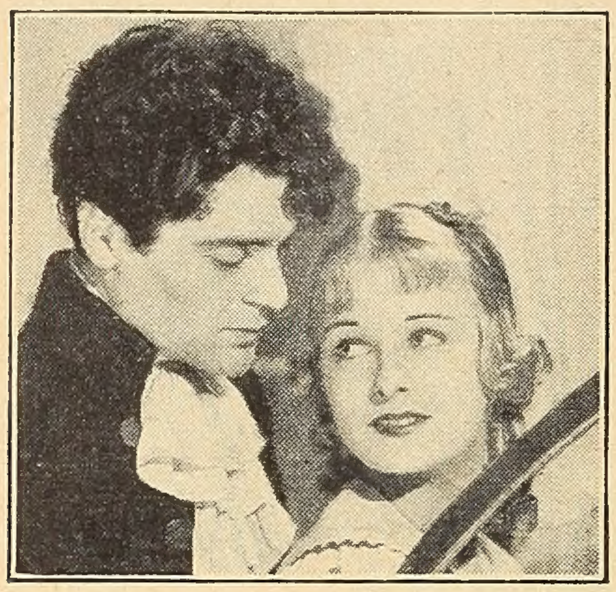
HOLLYWOOD

ROSCOE FAWCETT
Editor

Edited in Hollywood

CHARLES VICTOR KNOX
Assistant Editor

Contents for October, 1934



Francis Lederer and Joan Bennett in* Pursuit of Happiness, *Joan's first since the birth of her daughter

NOTES FROM THE EDITOR'S CUFF

KAY FRANCIS, WHOSE departure for Paris made Maurice Chevalier so-o-o-o sad, plans to meet him there when he returns to his native land after finishing *The Merry Widow*. . . . Hal Rosson, Ida Lupino and petite Pauline Garon, Hollywood's infantile paralysis victims, are recovering nicely, but will find it necessary to learn to walk all over again! . . . Gertrude Lawrence's birthday present from Douglas Fairbanks, Jr. was a $30,000 cabin cruiser.

●

Claudette Colbert installed an ex-pugilist as her chauffeur after receiving a brace of extortion letters. . . . Actor Otto Kruger played the wedding march on a piano at the wedding of Claudia Morgan (Ralph's daughter) and Robert Shippee. . . . Victor Jory will be starred in the remake of Dante's *Inferno*. . . . Now that Junior Durkin has grown up they've changed his name to Trent Durkin. . . . Hedda Hopper has quit the screen. . . . George Bancroft's daughter is making her cinema bow in *Elmer and Elsie* with her dad.

●

Young and Beautiful is Bill Haines' come-back picture. . . . Helen Hayes is ready to start with *Vanessa*. . . . Stu Erwin gave June Collyer a sixteen-cylinder something for birthday. . . . Peggy Fears is all set for her career at Fox to start. . . . Joe E. Brown suffered a sun-stroke playing ball with his sons without a hat.

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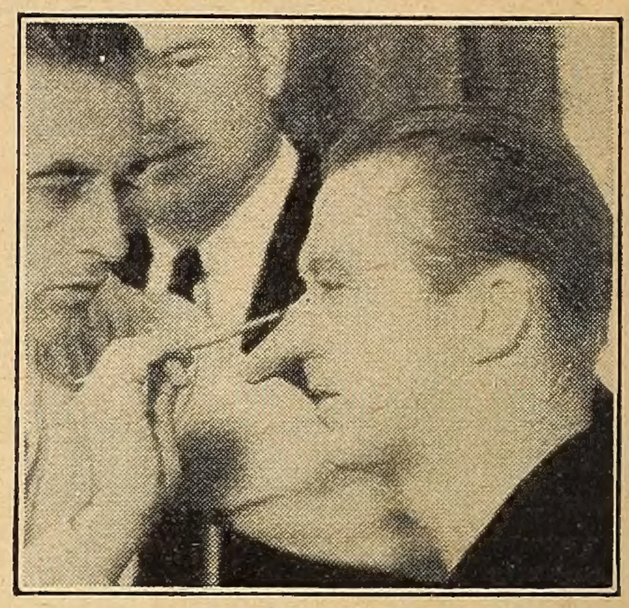
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J. EUGENE CHRISMAN
Western Editor



***Can you recognize Lee Tracy behind that schnozzle? He's being made up for* You Belong to Me**

OF INTEREST TO ALL FANS

WARNERS WERE BOTHERED about their precious Jean Muir taking up polo, but now they're tearing their hair because she's learning to fly! . . . Carole Lombard has gone in for interior decoration and has several contracts. . . . Mary Astor is writing a novel. . . . and Gloria Stuart, encouraged by Author William Faulkner, has written a book of verse entitled *Worm Behind the Leaf*. . . . It's been grabbed for publication, too.

●

Despite any rumors, Irene Dunne is *not* going to desert the screen for the concert stage. . . . John Boles is financing the education of three Los Angeles youngsters with promising voices. . . . Douglass Montgomery has been fishing way up in the San Bernardino mountains with a guide and six pack horses. . . . Gordon Westcott always liked autos until he cracked up the other day. . . . now he's going in for polo—it's safer. . . . Andy Clyde has bought the Santa Monica pro ball team.

●

On the reformer's pure picture list *Twenty Million Sweethearts* appears as "recommended" and *Rhythm in the Air* is listed "for adults only," but—what a laugh—it's the the same picture under different titles! . . . Bill Powell and Jean Harlow have been seen everywhere together lately.

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• Coming events cast their shadows before



You will soon be seeing MAE WEST in her new picture, "BELLE OF THE NINETIES," with ROGER PRYOR, John Mack Brown, John Miljan, Katherine DeMille and Duke Ellington's Orchestra. Directed by Leo McCarey. A Paramount Picture.

what's new ON THE SCREEN

Advance information on pictures worth seeing

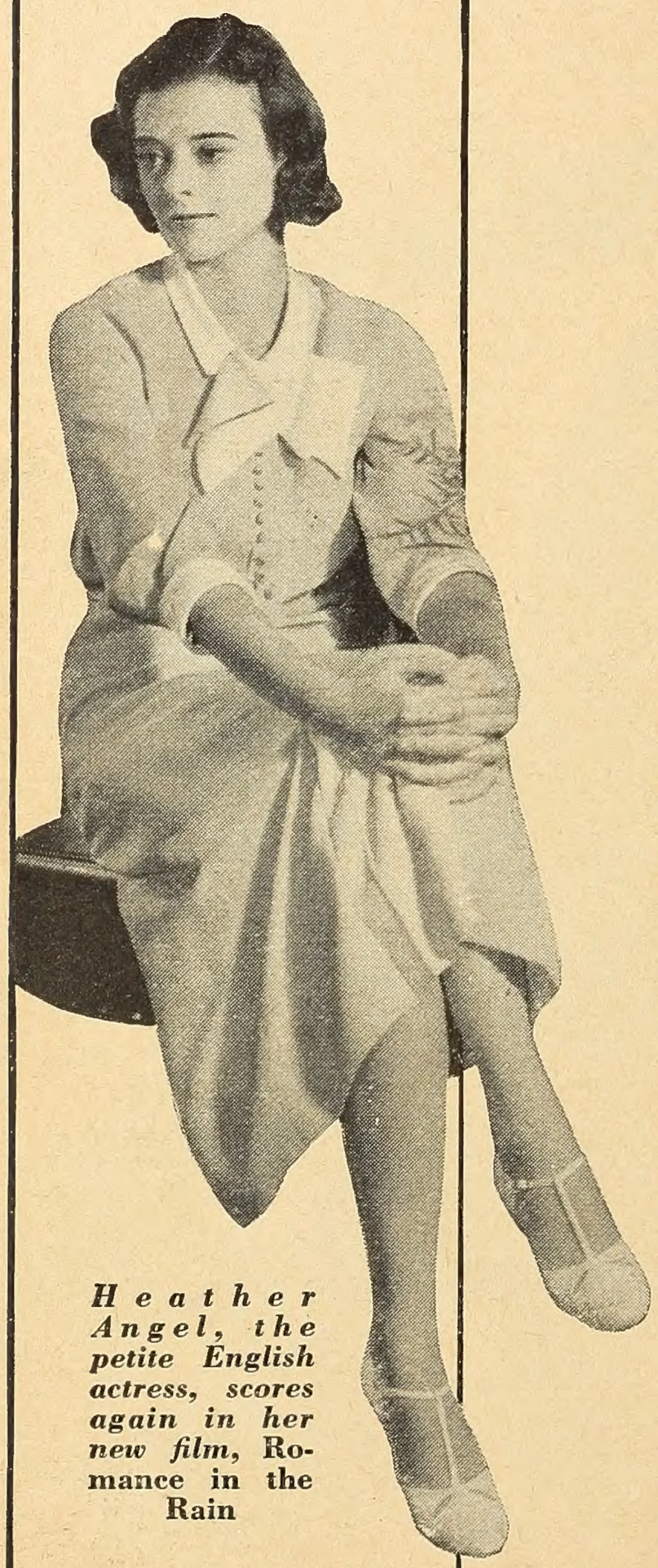
Rating Code:

● ● ● ● Excellent

● ● ● Good

● ● Fair

● Mediocre



***Heather Angel, the petite English actress, scores again in her new film,* Romance in the Rain**

Belle Of The Nineties

● ● ● Mae West is back! That this picture does not equal *She Done Him Wrong* is no fault of hers, for she does the very best anyone could with a story murdered by censorship. Mae is more comeupandseemesometime than ever as *Ruby Carter,* burlesque queen of St. Louis and New Orleans in the gay nineties. She falls in love with *Tiger Kid* (Roger Pryor), a prize fighter, but the match is smashed by his manager and Mae becomes the belle of New Orleans, frequenting John Miljan's gambling house. She plots with Miljan against Pryor, who finally kills him and flees with Mae to win the championship and live happily ever after, a conventional ending dictated by the purists.—*Paramount.*

The Catspaw

● ○ ● ● Harold Lloyd rings the bell with one of the best comedies he has ever produced. As the son of a Chinese missionary he comes to America to find a bride, expecting to return to China to replace his father. Through a combination of hilarious circumstances he is elected mayor of his boyhood home town on a reform ticket and cleans up the racketeers. Una Merkel turns in an excellent performance as Harold's leading woman. —*Fox.*

We Live Again

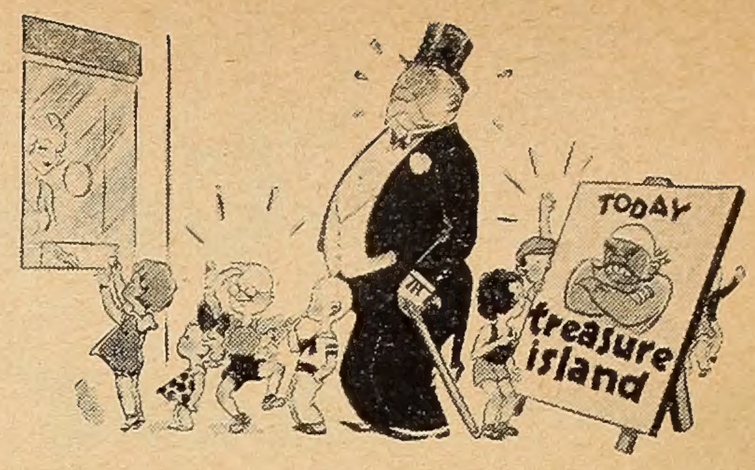
● ● ● ● Anna Sten's second appearance seems amply to justify Samuel Goldwyn's faith in her. The picture, adapted from Tolstoy's *Resurrection,* is a magnificent, glamorous production, beautifully staged, acted and photographed. Sten is even more appealing than in *Nana* and Fredric March gives one of his best performances.—*United Artists.*

Imitation of Life

● ● ● A homely, human story about ordinary people which clicks because of its very quality of simplicity. Claudette Colbert, a widow, fails as a pancake flipper and teams with Louise Beavers, a colored girl, to found a million dollar business. Their daughters grow up and there is a romance which involves racial complications.—*Universal.*

Crime Without Passion

● ● ● The first fruit of the new deal whereby Ben Hecht and Charles MacArthur write, direct and produce their own pictures is this entertaining melodrama. With the exception of Claude Rains, who was heard on the screen in *The Invisible Man* — and seen for a brief instant at the end— the cast is new to films and includes Whitney Bourne, socialite; Stanley Rogers, Leslie Adams and Margo, a night club dancer (nobody seems even to know her last name.) The story is about a criminal lawyer who has saved so many from the chair but is unable to save himself.—*Paramount.*



The Fountain

● ○ ● ● This appealing drama of the world war—which is not, however, a *war* picture but a glorious romance—is a fine vehicle for Ann Harding, cast as a German officer's wife who falls in love with Brian Aherne, a British officer. When her husband is terribly wounded and returns to civilian life a wreck she abandons her love to return to him.—*Radio.*

Pursuit Of Happiness

● ● ● Francis Lederer is seen again in a vehicle better suited to his talents than any one he has previously had. With him is Joan Bennett, making her first screen appearance after the birth of her daughter. Lederer appears as a young Hessian conscripted to fight the Yankee rebels, but on arriving in America he deserts and, because of Joan, decides to to join the Continental army.—*Paramount.*

British Agent

● ● ● ● Based upon the personal experiences of its author, H. Bruce Lockhart, and vitalized by the splendid work of Leslie Howard, Kay Francis and a fine supporting cast, *British Agent* emerges as one of the most unusual pictures of the year. Kay is a former Russian aristocrat who has turned into a sort of red Joan of Arc, but, unlike the Maid of Orleans, has a great capacity for love. Leslie is an unofficial British diplomatic agent whose mission is to prevent the soviet signing a separate peace with Germany. —*Warners.*

Dames

● ● ● ● Joan Blondell, Ruby Keeler, Dick Powell, Guy Kibbee and Hugh Herbert, together with Busby Berkeley's genius as a master of the en-

Please turn to page eight







This "no-scrub" way makes clothes last longer

YOU'LL save lots of money, washing clothes the Rinso way. For there's no scrubbing to streak colors—weaken fabrics—fray edges. Clothes not only last 2 or 3 times longer but they come from a Rinso soaking *4 or 5 shades whiter.*

Makers of 40 famous washers recommend Rinso. It is tested and approved by Good Housekeeping Institute. Grand for dishes and all cleaning. Saves time—saves work. And so easy on hands!

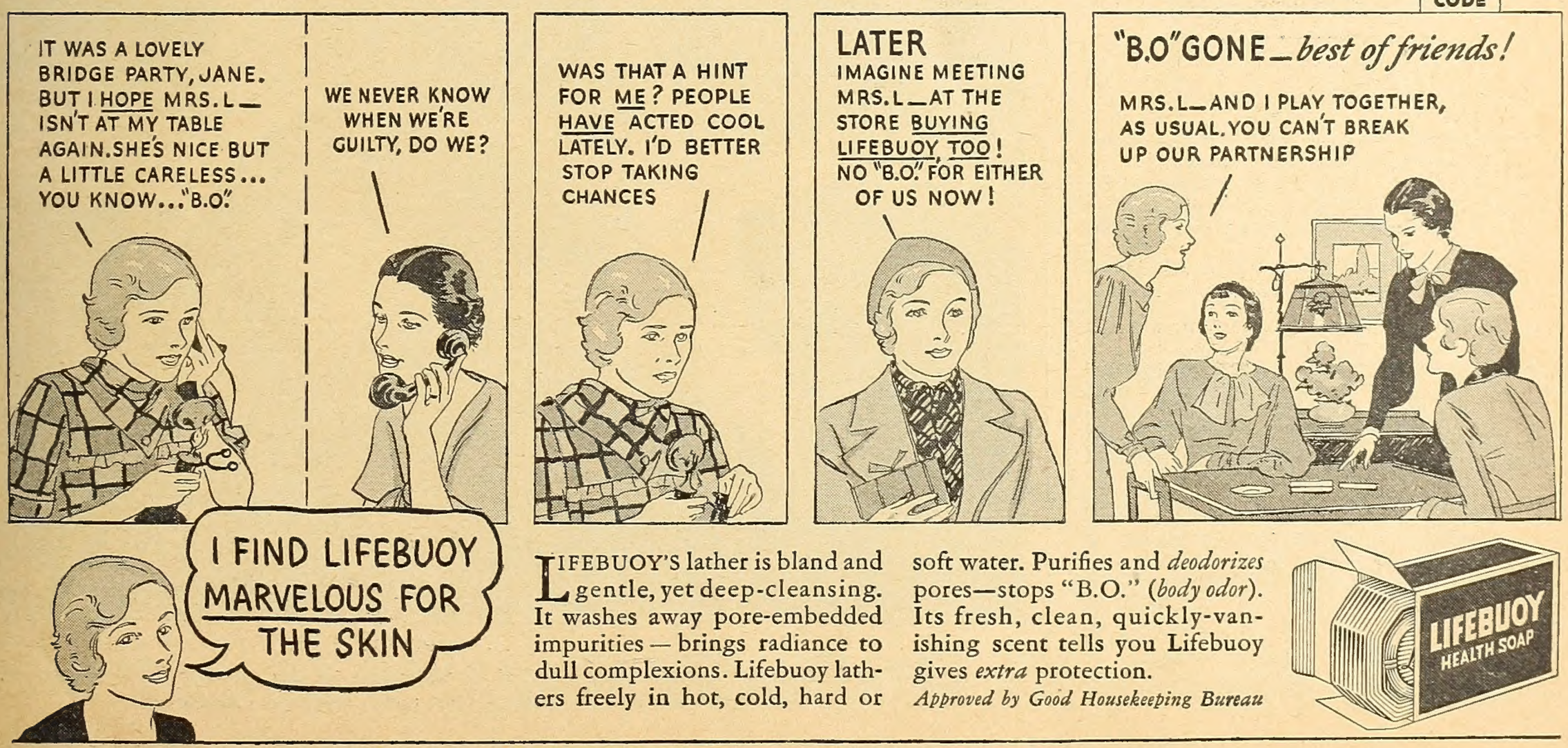
Rinso gives lots of rich, lasting suds—*even in hardest water.* Get it at your grocer's.

Rinso

The biggest-selling package soap in America

THEY BOTH OFFENDED—BUT DIDN'T KNOW IT

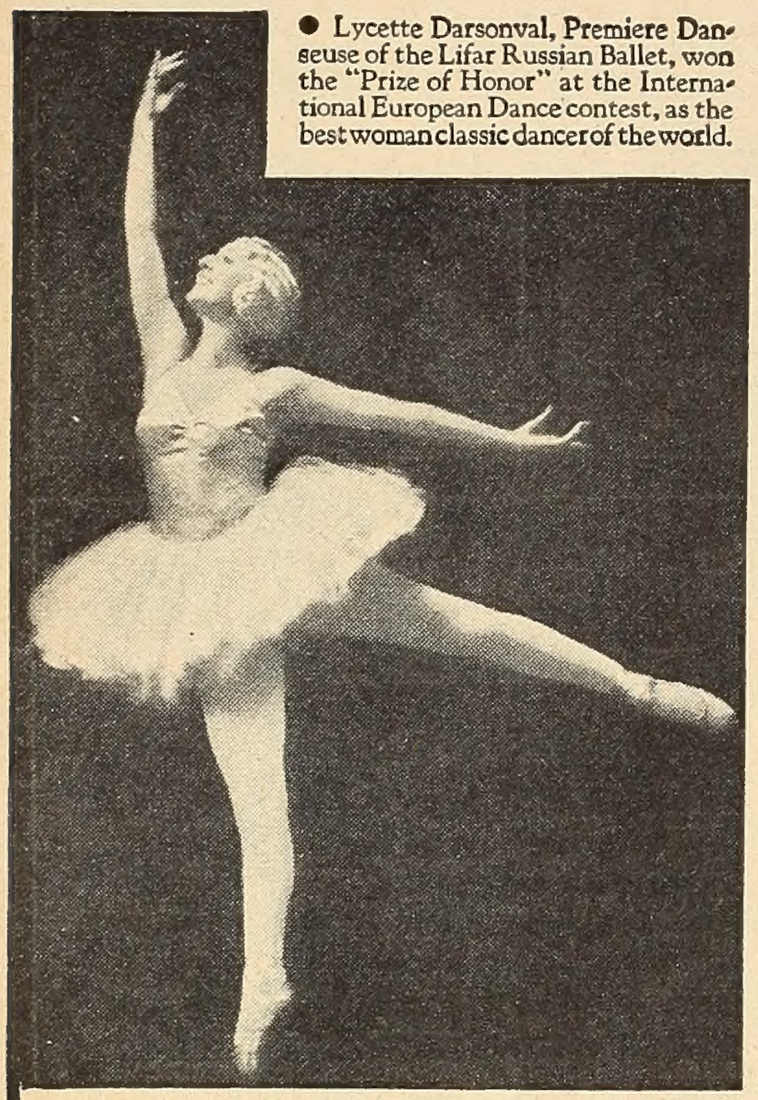
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LIFEBUOY'S lather is bland and gentle, yet deep-cleansing. It washes away pore-embedded impurities—brings radiance to dull complexions. Lifebuoy lathers freely in hot, cold, hard or soft water. Purifies and *deodorizes* pores—stops "B.O." (*body odor*). Its fresh, clean, quickly-vanishing scent tells you Lifebuoy gives *extra* protection.

Approved by Good Housekeeping Bureau

"WE GUARD OUR FEET as a concert pianist guards his hands"

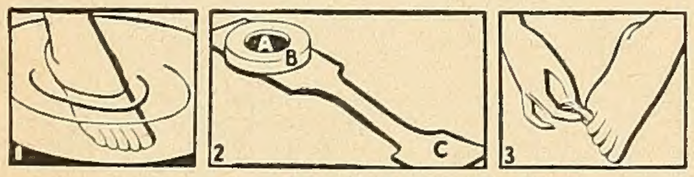


● Lycette Darsonval, Premiere Danseuse of the Lifar Russian Ballet, won the "Prize of Honor" at the International European Dance contest, as the best woman classic dancer of the world.

● To a famous dancer, foot care is of greatest importance. Not *all* foot troubles can be removed with Blue-Jay. But most of them are simply "corn troubles," ended in a jiffy with this safe, scientific corn remover. Corn pain ends instantly. In three days the corn is removed. Blue-Jay is made by Bauer & Black, surgical dressing house.

25c at all druggists—special sizes for bunions and calluses.

RADIO PROGRAM! "The Singing Stranger"—Broadway stars! Tuesday and Friday afternoons NBC.



Blue-Jay Scientific Method

1. Soak foot ten minutes in hot water, wipe dry.
2. Apply Blue-Jay, centering pad directly over corn.
A is the B & B medication that gently undermines the corn.
B is the felt pad that relieves pressure, stops pain at once.
C is the strip that holds the pad in place, prevents slipping.
3. After 3 days the corn goes. Remove plaster, soak foot ten minutes in hot water, lift out the corn.

BLUE-JAY
BAUER & BLACK'S SCIENTIFIC
CORN REMOVER

● **Free Booklet**—contains helpful information for foot sufferers. Also valuable exercises for foot health and beauty. Address Bauer & Black, 2500 S. Dearborn Street, Chicago. FG10

Name.....

Address.....

City.....*State*.....

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What's New On The Screen

Continued from page six

semble, combine to make this another memorable Warner musical. It is a backstage story with a new twist; starts with the will of an eccentric millionaire and ends with the cast of the show his money "angeled" being thrown in jail!—*Warners.*

The Dragon Murder Case

● ● ● There will be those who will insist that Warren William is not the Philo Vance Bill Powell was, but nevertheless S. S. Van Dine's clever murder mystery has been translated to the screen with plenty of punch. The usual Van Dine complexity of plot makes this fare for the real, dyed-in-the-wool detective story fan. —*Warners.*

The Notorious Sophie Lang

● ● ● A new kind of crime picture with Gertrude Michael as a jewel thief. All situations are purely farcical and great fun. The cast includes Paul Cavanaugh, Alison Skipworth, Leon Errol, Arthur Hoyt and Jack Mulhall, splendid comedians all.—*Paramount.*

Treasure Island

● ● ● ● One of those rare films which can hardly miss pleasing everyone—from the kids to great grandpa. Stevenson's memorable story has been screened with no loss of original charm. *Long John Silver, Ben Gunn, the Squire, Jim Hawkins, Flint* and the rest of the well remembered crew swagger romantically along their thrilling, adventurous pathway. Acting honors go to Jackie Cooper as *Jim Hawkins* and Wallace Beery as *Long John.* The extraordinary cast includes Chic Sale, Lionel Barrymore, Nigel Bruce, Otto Kruger and Lewis Stone. Don't miss it!—*Metro.*

The Merry Widow

● ● ● ● Made twice before in the silent days, Franz Lehar's classic operetta emerges once more as a masterpiece of entertainment. Set in the year 1885 in a mythical kingdom, it sparkles with romance, music, beauty, adventure and intrigue. The splendid teamwork of Maurice Chevalier and Jeanette MacDonald and the inspired direction of Ernst Lubitsch make this an almost perfect film. The cast includes Edward Everett Horton, Una Merkel, George Barbier and Minna Gombell.—*Metro.*

Stamboul Quest

● ● ● Espionage and romance in colorful Constantinople during the early days of the world war are woven into a strong story with fine suspense and more than ordinary plausibility. Myrna Loy is a German spy and George Brent a young American medical student.—*Metro.*

Ladies Should Listen

● ● ● More fun and plenty of it. The story moves rapidly with snappy dialogue, screamingly funny situations and sustained interest. Cary Grant springs a great surprise with



Myrna Loy and Warner Baxter tingle with excitement as* Broadway Bill *thunders by in Columbia's new picture of that title, shot at Tanforan

his success as a *farceur*. Others in the cast are Frances Drake, Edward Everett Horton and Charlie Ray, the famous favorite of silent pictures, who does a small rôle well.—*Paramount.*

A Hat, a Coat and a Glove

• • • Ricardo Cortez in the old, familiar rôle of the fond husband who, as the defense attorney, pleads with the law for his wife's lover—John Boles—when Dorothy Burgess is done in and clues point to John as the malefactor. A well cast, convincing and very entertaining picture.—*Radio.*

Now And Forever

• • • This is the story of Jerry, Toni and Pennie, in real life Gary Cooper, Carole Lombard and Shirley Temple. It's a grand yarn, good entertainment all the way through. Gary and Carole, as the confidence man and the society girl who gives up her life of ease to follow him to the four corners of the earth, are splendid, but little Shirley, cast as Gary's daughter, steals the picture as usual.—*Paramount.*

Servants' Entrance

• • • • Janet's latest will delight all Gaynor fans. It is a lively piece, a youthful, romantic story appealingly laid in Sweden. The plot is slight but its quality of make-believe just suits the Gaynor tempo. Janet and G. P. Huntley Jr., both wealthy, decide that love in a cottage will mean happiness, so they give themselves three months of training. Janet hires out as a housemaid and falls in love with Lew Ayres, her employer's chauffeur. The cast includes Walter Connolly in a fine part and Ned Sparks, who contributes the never-failing Sparks of comedy.—*Fox.*

Happy Landings

• • • An exciting and enjoyable out-of-doors melodrama which starts off as a light comedy and ends in a welter of murder, romance and intrigue on the high seas and in the air involving two officers of the border patrol. Cast includes Ray Walker, Jacqueline Wells, William Farnum and Noah Beery.—*Monogram.*

Housewife

• • • George Brent as the unsuccessful manager of an advertising agency and Ann Dvorak as his wife, who at last persuades him to chuck it all. Her hope that this move will give him self-confidence is rewarded and he becomes a big shot. But trouble develops between Ann and Bette Davis, his new heart interest. John Halliday and Ruth Donnelly give fine support.—*Warners.*

DRAW ME!



COMPETE FOR AN *Art* SCHOLARSHIP

Copy this girl and send us your drawing—perhaps you'll win a COMPLETE FEDERAL COURSE FREE! This contest is for amateurs, so if you like to draw do not hesitate to enter.

Prizes for Five Best Drawings—FIVE COMPLETE ART COURSES FREE, including drawing outfit. (Value of each course, $190.00.)

FREE! Each contestant whose drawing shows sufficient merit will receive a grading and advice as to whether he or she has, in our estimation, artistic talent worth developing.

Nowadays design and color play an important part in the sale of almost everything. Therefore the artist, who designs merchandise or illustrates advertising has become a real factor in modern industry. Machines can never displace him. Many Federal students, both men and girls who are now commercial designers or illustrators capable of earning from $1000 to $5000 yearly have been trained by the Federal Course. Here's a splendid opportunity to test your talent. Read the rules and send your drawing to the address below.

RULES FOR CONTESTANTS

This contest open only to amateurs, 16 years old or more. Professional commercial artists and Federal students are not eligible.

1. Make drawing of girl 4½ inches high, on paper 8 inches wide by 7 inches high. Draw only the girl, not the lettering.
2. Use only pencil or pen.
3. No drawings will be returned.
4. Write your name, address, age and occupation on back of drawing.
5. All drawings must be received in Minneapolis by Sept. 25th, 1934. Prizes will be awarded for drawings best in proportion and neatness by Federal Schools Faculty.

• FEDERAL SCHOOLS, INC. •

1027D Federal Schools Building, Minneapolis, Minnesota

Old as ANCIENT EGYPT New as MODERN PARIS



alluring eye make-up

History records that Cleopatra's greatest charm was the deep, dark beauty of her commanding eyes . . . eyes that were mirrored pools, their brilliant depths subtly enhanced with beautifully accented lashes.

Yet, with all her wealth and power, Cleopatra had only the crudest materials . . . How she would have revelled in having smooth, delightful Maybelline . . . the non-smarting, tear-proof, utterly harmless mascara with which modern women instantly darken their lashes to the appearance of long, sweeping luxuriance. Nothing from Paris can rival it! Maybelline's use by millions of women for over sixteen years recommends it to you!

Maybelline is now presented in a new ultra smart gold and scarlet metal case . . . in Black, Brown and the NEW BLUE. Still 75c at all leading toilet goods dealers.

MAYBELLINE, CHICAGO

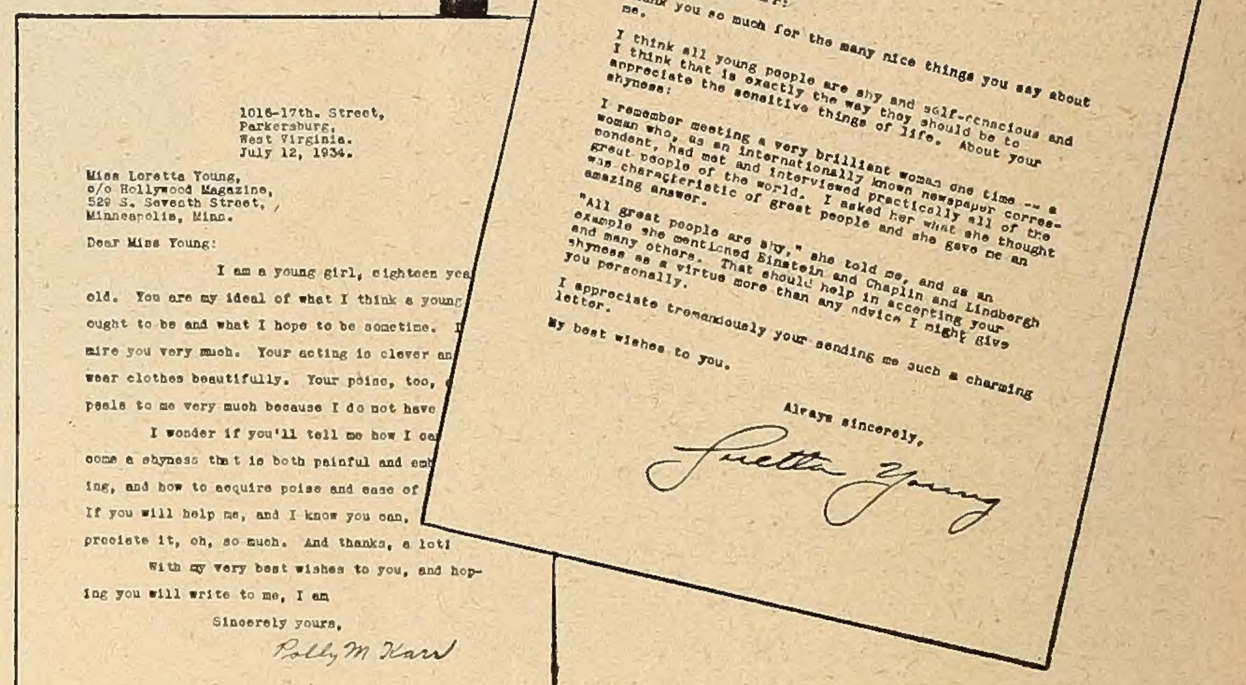


THE APPROVED MASCARA

Drop Me a Line

Dollars for letters to the stars . . . and personal answers! See page 53

Polly M. Karr, 1016 17th St., Parkersburg, W. Va., wins $10 prize for this letter to Loretta Young. A facsimile of Loretta's answer appears at the right . . . Perhaps next month your letter will win!



1016-17th. Street,
Parkersburg,
West Virginia.
July 12, 1934.

Miss Loretta Young,
c/o Hollywood Magazine,
529 S. Seventh Street,
Minneapolis, Minn.

Dear Miss Young:

I am a young girl, eighteen yea
old. You are my ideal of what I think a young
ought to be and what I hope to be sometime.
mire you very much. Your acting is clever an
wear clothes beautifully. Your poise, too,
peals to me very much because I do not have
I wonder if you'll tell me how I ca
come a shyness that is both painful and em
ing, and how to acquire poise and ease of
If you will help me, and I know you can,
preciate it, oh, so much. And thanks, a lot!
With my very best wishes to you, and hop-
ing you will write to me, I am
Sincerely yours,
Polly M Karr

July 25, 1934

Miss Polly M. Karr
1016 Seventeenth Street
Parkersburg, West Virginia

My dear Polly Karr:

Thank you so much for the many nice things you say about me.

I think all young people are shy and self-conscious and I think that is exactly the way they should be to appreciate the sensitive things of life. About your shyness:

I remember meeting a very brilliant woman one time -- a woman who, as an internationally known newspaper correspondent, had met and interviewed practically all of the great people of the world. I asked her what she thought was characteristic of great people and she gave me an amazing answer.

"All great people are shy," she told me, and as an example she mentioned Einstein and Chaplin and Lindbergh and many others. That should help in accepting your shyness as a virtue more than any advice I might give you personally.

I appreciate tremendously your sending me such a charming letter.

My best wishes to you.

Always sincerely,
Loretta Young

Minds in the Gutter

THERE IS A LESSON in every so-called sex and triangle picture, if they are only looked at in the right way. Let us heed the lessons that come to us via the screen. Why criticize these pictures? They have done more for our young people than any sharp-tongued spinster or well-meaning church-goer. Sensible people recognize that drama should be left as free as possible, otherwise creative power and truthful portrayal are lost. People with their minds in the gutter see wrong in all love scenes. They do not see the beauty and reality of the picture.

MRS. LILLIAN MAXWELL,
1114 Buena Vista Ave.,
($5.00 Letter) Waukesha, Wis.

Best Sermon

THREE days ago I saw *Manhattan Melodrama* and the picture is not yet off my mind. Being young, I naturally hate being preached to, but if all sermons were presented as forcefully and yet in such an interesting manner as was the one in *Manhattan Melodrama* I could easily stand a sermon every day. I truly believe that every man, woman and child should see this picture for his or her own good. ($1.00 Letter)

CATHERINE HOLMAN,
Box 247, Eagle Lake, Texas.

Spoils the Show

HOLLYWOOD PRODUCERS now seem to have a new habit which, I think, often robs pictures of some of their entertainment value. Striking airplane crashes, cut from newsreels, are being included in dramatic pic-

Please turn to page fifty-two

Polly Karr's Letter

Dear Miss Young:

I am a young girl, eighteen years old. You are my ideal of what I think a young girl ought to be and what I hope to be sometime. I admire you very much. Your acting is clever and you wear clothes beautifully. Your poise, too, appeals to me very much because I do not have it.

I wonder if you'll tell me how I can overcome a shyness that is both painful and embarrassing, and how to acquire poise and ease of manner. If you will help me, and I know you can, I'll appreciate it, oh, so much. And thanks, a lot!

With my very best wishes to you, and hoping you will write to me, I am

Sincerely yours,
POLLY M. KARR.

And Loretta's Reply

My Dear Polly Karr:

Thank you so much for the many nice things you say about me.

I think all young people are shy and self-conscious and I think that is exactly the way they should be to appreciate the sensitive things of life. About your shyness:

I remember meeting a very brilliant woman one time—a woman who, as an internationally known newspaper correspondent, had met and interviewed practically all of the great people of the world. I asked her what she thought was characteristic of great people and she gave me an amazing answer.

"All great people are shy," she told me, and as an example she mentioned Einstein and Chaplin and Lindbergh and many others. That should help in accepting your shyness as a virtue more than any advice I might give you personally.

I appreciate tremendously your sending me such a charming letter.

My best wishes to you.

Always sincerely,
LORETTA YOUNG.

HOLLYWOOD



UNIVERSAL'S Entertainment SUPREME!

30 Stars of Screen and Radio

—all in one bunch in this glorious picture!

★ Edmund Lowe
★ GLORIA STUART
★ PHIL BAKER
★ Paul Lukas
★ Ethel Waters
★ Chester Morris
★ Alexander Woollcott
★ Douglass Montgomery
★ Binnie Barnes
★ Roger Pryor
★ Karloff
★ Gene Austin
★ Graham McNamee
★ Bela Lugosi
★ Alice White

★ Ruth Etting
★ June Knight
★ Victor Moore
★ Andy Devine
★ Hugh O'Connell
★ Gus Arnheim's Orchestra
★ Sterling Holloway
★ Henry Armetta
★ Downey Sisters
★ Beal Street Boys
★ Douglas Fowley
★ Wini Shaw
★ Helen Vinson
★ Candy and Coco
★ Surprise Personality

HEAR THESE SONG HITS—

"Talking to Myself."
"Blue Sky Avenue."
"I Ain't Gonna Sin No More."
"Somebody Looks Good To Me."
"Don't Let This Waltz Mean Goodbye."

Directed by KARL FREUND
Screen play by RIAN JAMES
Produced by CARL LAEMMLE, Jr.

A UNIVERSAL PICTURE



Pointed comment on cinema affairs and people

by

W. H. FAWCETT

Publisher of HOLLYWOOD Magazine

The PUBLISHER'S PAGE

A Challenge to All Fans

THE INTELLIGENCE, THE moral fiber and the good sense of all screen fans is being challenged in the present wild and perniciously indiscriminate crusade against the moving picture industry.

We are even now being told what we may and may not see because it is alleged that we—the millions who regularly spend a few joyful hours in our favorite theatres—are such weak, impressionable mortals that we cannot see anything stronger than a Pollyanna story on the screen without breaking out in a rash of criminality and lechery. That is a base libel, and one that every self-respecting person will resent to the last breath he draws.

Any sane adult who accepts the dictation of *anybody* as to what he should or should not see is admitting his incapacity to manage his own life. Are we ready to admit that? No!

The moving picture industry has its faults, of course, and despite constant and successful efforts to make better and better pictures, some undesirable scenes and dialogue have crept in. What started as a simple, sincere and legitimate drive to quietly eliminate this matter was torn from the hands of its progenitors by a coterie of moral hoodlums who turned it into a orgy of hate and proceeded to hatchet the finest products of the camera. Witness the condemnation of such superb and utterly impeccable pictures as *Little Man, What Now?*, *All Men Are Enemies*, that masterpiece *It Happened One Night*, *Little Miss Marker*, *The Thin Man*, *Of Human Bondage*, *Queen Christina*, *This Man Is Mine*, *Twentieth Century*, *Viva Villa*, *As the Earth Turns* and others of like high caliber.

Can we have confidence in the good faith, good judgment and integrity of those who denounce such pictures? Will we submit to the humiliation of having them dictate our entertainment?

We who go to the theatre for pleasure, and find it, and want to *continue* to find it, have got to stand up on our hind legs and begin telling the world that we are *not* going to see our legitimate pleasure snatched from us to satisfy the passion of a few fanatics and professional reformers without a battle.

Write to your local theatre manager, tell him you're behind him, that you want to see the best pictures that can be produced, that you're not children still wet behind the ears, even if the purists seem to think so; write to the producers, shout your resentment of that implication from the housetops!



Marie Dressler

Vale, Marie

WHILE MANY ANOTHER star has found the latter years of existence filled with bitterness and disillusion, it was Marie Dressler's happy lot to achieve her greatest success in the evening of her life. Hers was a triumphant exit from this mortal stage with the deafening applause of millions ringing in her ears. Through late youth and middle age she battled against adversity and discouragement to win imperishable fame, never losing her sense of balance, never allowing the exigencies of the moment to curb her generous nature, always her own cheerful, kindly, lovable, loyal self with a heart as big as the earth. The screen's loss is irreparable, and with the late Warren G. Harding we say, the world is a better place because Marie Dressler lived. Vale.



Ann Harding

Ann's Ultimatum

ANN HARDING was driving around Los Angeles one day just after the release of *The Life of Vergie Winters* when she noticed a huge billboard advertising the picture—one of the billboards which, she remembered having been told, would dot the nation. She looked at it and could hardly believe her eyes. But it was true—there she was, dressed in an extremely low-cut gown, reclining in a man's lap—a scene that had nothing to do with the film. Ann, furious, drove immediately to the executive offices of her studio. And when she got there she delivered an ultimatum: Either those billboards would be obliterated overnight, or Ann Harding would never make another picture for that company. They *were* withdrawn, and Ann rates cheers for having the courage of her convictions.

A Garbo Coup?



Greta Garbo

REPORTERS WHO HAVE for years dogged the steps of the Great Garbo, seeking morsels of news to feed her gossip-hungry fans, bring to these attentive ears of ours tidings of strange things. It seems that when work started on her new picture, *The Painted Veil*, a less mysterious, more human Garbo began to emerge. She discarded her former hauteur and appeared cheerfully day after day for costume fittings, posed more willingly for "stills" and, what's more, was seen and heard mingling and talking with lowly extras! Perhaps it's just a queen's whim—this stepping down among the commoners. Or, perhaps, she's executing a clever coup to make seclusion *passé* and leave Hepburn high and dry. The queen will not be copied!

Danger Ahead!



Lupe Velez

THE LUPE VELEZ-JOHNNY WEISSMULLER marriage crash (that is, the latest one, as of this morning) was just another event in a deplorable series. Back in the era when Guadalupe started her cinema career opposite Doug Fairbanks in *The Gaucho*, the present Mexican wildcat was her own natural self. Everybody was for her and her future was bright. She soared sensationally in the talkies. Then she evidently decided that "temperament" was a short-cut to the gilded heights, and the fireworks began. Unless she reverts to type and again becomes the friendly, ambitious-to-get-ahead gal she was when Hollywood discovered her, her career is in jeopardy. Kidding the fans is poor business.

Janet Gaynor IN SERVANTS' ENTRANCE

ADVANCE VIEWS OF HER NEW PICTURE



Love in a motorboat. The little rich girl learning to be poor (Janet) out for a spin with her employer's chauffeur (Lew Ayres)



G. P. Huntley, Jr., who carved a name for himself in Little Man, What Now?; *Lew Ayres and Janet*



The kitchen may be a wreck, but thank heaven the pie's safe. Janet appears to be a little surprised about it all



Al Jolson tells

HOW RUBY KEELER HOLDS



That big Jolson grin is famous, and there's added reason for it in this picture for that's Ruby Keeler he's got his arm around. Cupid shot the Jolsons with an arrow that never came out

Al in a typical black-face rôle. This is the way you'll see him in his new picture, Go Into Your Dance*—if the watermelon holds out!*

AL JOLSON admits it. "Ruby's still got me plumb off my ear. I tell you, I fall deeper in love with that girl every day."

And Al gives it a Jolson grin and continues, "Say, I wish everybody could know her like I do. (Pa-leeze, Mr. Jolson, don't we all?) She's marvelous—she's wonderful—she's got talent and youth and charm and she's sweet and unspoiled and she's—she's Ruby, that's all. She's *Ruby.* I tell you—"

Try to stop a guy named Jolson when he starts raving about a gal named Keeler. If you can do it you get the flannel medal and how! For there's one unique distinction Ruby's brought upon her husband that he's probably never dreamed of—she's made him the most adjective-minded male you'll ever meet. Says he, "I run out of words."

And he does. Which is sometimes a help, for now we can analyze how Ruby, wittingly or made-in-heavenly if you must, got for herself Al, a three-lettered prefix attached to her name and just about the most beautiful diamond-studded wedding ring you ever looked at. After all it's a great game—this getting and holding a man—with a thousand ways to win. And this story is about how little Ruby Keeler is playing it.

Approximately five seconds after somebody backstage of *The Sidewalks of New York* (which happened to be laid in Chicago that night) had mumbled, "Miss Keeler—Mr. Jolson," Ruby had Al thinking he was the most important man in the world.

"How do you do?" said Al. "You're great. I think you're wonderful!"

Quite a compliment, that, from a famous person. Quite a cue for that compliment to be returned. But what did Ruby answer? Nothing. She just looked at Al Jolson in the flesh for the first time and blushed from head to toe. Ruby, the then bit-player, said more nice things to Mr. Jolson the star with that one blush than all the pretty speeches going.

"She turned pink all over and I'll never forget the way she looked up at me. She looked up. . . ."

Thank you very much, Mr. Jolson. You've explained in three words perhaps the most valuable hold Ruby Keeler has on you. She looked up to you and she's kept on looking up ever since.

● Lots of things have happened to Ruby since a venerable old justice of the peace in San Francisco gave two newlyweds his blessing one day. She's risen to the peak in pictures while twice the fates have given Al a pretty nasty blow. But do you think, regardless of what happens, she'll ever let her husband stop believing he's a rung above her on the ladder of achievement? Not Ruby. Not any clever woman. If that's inevitable, then Ruby Keeler will quit pictures first. No career, she states, could ever take the place of her marriage to Al Jolson.

HOLLYWOOD

Gather around and listen, girls. Every woman who wants to keep a husband happy can learn something from the love secrets Al reveals

by MARY WATKINS REEVES

HER MAN

"Ruby's told me that a lot of times," says Al. "It makes me happy to know she feels that way about it."

Too, for Mrs. Jolson, Al's is the superior judgment in the family. Always Al's got to be consulted first.

The stage after her marriage? Well, not for three whole years. Al didn't want her to.

"Where will you two build?" friends queried when a permanent home was discussed. Four years after her wedding day Ruby was still enough in love to simply state, "Oh, we've decided on California—it's Al's preference."

"The yellow gown, madame, it is very chic!"

"I'll take the aquamarine, I think. Al likes me in blue."

"You ought to see us shopping together," Al beams. "She's got marvellous style and taste herself but she'll say, 'I want you to go along, darling. You have such perfectly grand ideas about clothes.'"

And party or no party, Ruby's got to be close to a loudspeaker whenever Al broadcasts, for the finest thing radio can offer her is her husband's voice, frequently a whole continent away. Then she telephones, unless he beats her to it.

"You were simply splendid tonight, Al" she invariably says in her sweetest manner.

"If there's anything about the broadcast she thinks I could improve upon she'll tell me," Jolson reveals. "But she always ends up with that, bless her heart."

So it goes. Those aren't the sort of things that makes husbands mad by any means.

● It all boils down to flattery, subtlety and consistently applied, genuine compliments that come as the unpremeditated outgrowth of a beautiful relationship. But they're a symphony to Al Jolson's ears! Deeply in love and sincerely adoring, flattery's just natural with Ruby Keeler—and maybe it is with you. But if it's not, here's an all-powerful feminine attribute easily cultivated if you will. It only takes a little constant enthusiasm, a little giving in. And after all it's not *how* you hold your man—it's *holding* him that counts!

Al will tell you:

"Ruby hates to be away from me as much as I hate to be away from her. When we're together we frequently just stay at home and are happy by ourselves. Or we fish and swim or play golf. She's always satisfied to enjoy with me the simplest things. Quiet evenings alone, maybe a few friends in, maybe a show. Funny—she's always been that way.

"And we never disagree."

If you could hear Al Jolson talk of his home life you'd believe that. Of course unceasing agreement is practically impossible, but if any adaptation of tastes has had to be made Ruby's done a woman's part which is much the greater portion.

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It's a dead center cinch Ruby Keeler doesn't have to fish for compliments, so it must be fish she's fishin' for in this vur-r-ry attractive scene from Dames

SHADOW of the "SNATCH" Hangs Over Bing



The threat against his eldest son has changed Bing Crosby's whole life . . . This article is a revelation of the searing torment that has raged in his soul, concealed until now under the trouper's mask

by ELZA SCHALLERT

Now That Bing Crosby and his wife, Dixie Lee, are the proud and happy parents of twin boys—which brings their sturdy little family up to three sons—I feel free to tell something that I purposely have withheld until the present.

It is the story of the terrible mental agony that Bing and his wife have suffered ever since the hideous kidnaping threat against their pitifully helpless babe, Gary Evan, six months ago.

It is the story of the searing torment that has been raging in Bing Crosby's soul, and the everlasting impression of somberness that has been branded upon his personality by this threat.

It is the story of the terrifying thoughts and devastating emotions that seethed in the mind and heart of Dixie Lee Crosby during those black, bitter hours when cruel, vicious hands seemed ready to wrench her first-born from her arms, the while she once again awaited motherhood.

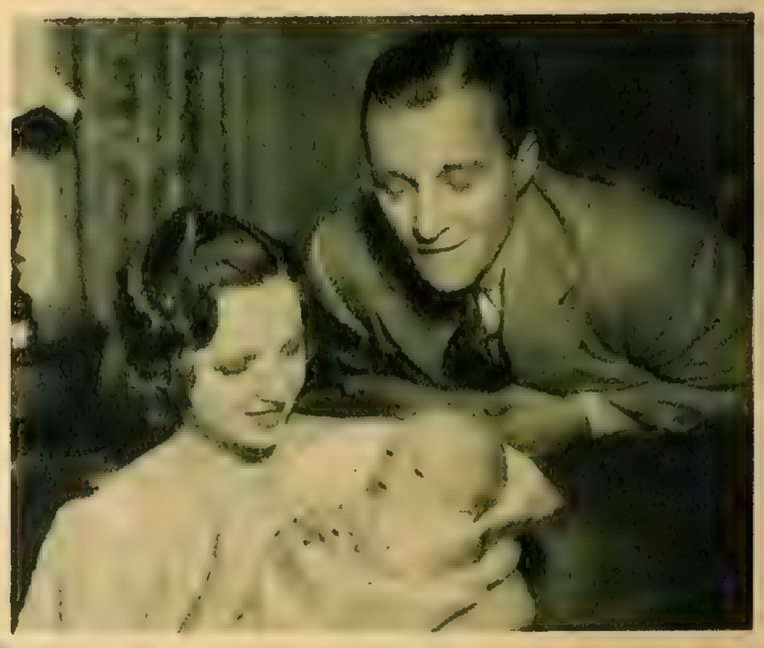
Bing and I have had numerous talks about the changes that have come into his life ever since that terrible day when little Gary Evan was threatened with "snatching."

And I have hesitated until now to divulge what was said during those conversations which revealed so much of the Bing the public little knows, because I thought Bing would feel that it might

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"From somewhere you get strength to tear the earth apart with your two hands," says Bing. "God help the kidnaper you could lay hands on at that time." Perhaps Bing was thinking of kidnapers while making this scene for She Loves Me Not *with Warren Hymer*



Dixie Lee and Bing gaze fondly at Gary Evan Crosby, their firstborn, soon after his advent. Recently Bing received threats that the child would be kidnaped. The birth of the twins added to his worries as well as his joy



The familiar Mae West of today, nonchalant and wise in **Belle of the Nineties,** *her newest picture*

WEST of Broadway

A REMINISCENCE OF MAE'S EARLY DAYS

by HARRY RICHMAN

as told to RUTH GERI



As Mae appeared in 1915, the period of which Harry Richman writes ⟶



Harry Richman when he was a virtually unknown vaudevillian appearing with Mae in a variety skit

"MISS WEST, may I present Mr. Harry Richman."

The speaker: James Timoney, New York theatrical attorney. The place: The office of the William K. Harris Music Publishing company. The time: 1915. All the details of my first meeting with Mae West are stamped indelibly in my mind, after all those years.

I had just returned from the Panama-Pacific exposition in San Francisco where, as a member of the Jewel City Trio, I had been appearing in fourteen shows a day. Take it from me, there are very few things you can do fourteen times a day without getting pretty tired of it all, and when I returned to New York, for once in my life I did not mind being out of work. Sleep seemed a lot more important than eating regularly. Before long, though, I began to think that perhaps eating fourteen times a day was something I wouldn't get tired of.

You can understand, then, why I wasted no time when I received a call from the Keith offices to get in touch with Mr. Timoney. He told me he had a client who was seeking a vaudeville partner, and we arranged a meeting in one of the Harris studios. I arrived right on the minute, and Timoney performed the introduction.

● It is hard to believe how like the Mae West of today the Mae West of 1915 appeared when I met her then. The same curves, bustles, curly blond hair, floppy picture hat and all. To see Miss West today one who knew her then might imagine that here was a present-day-female Rip Van Winkle, fresh from a twenty-year nap.

Her acknowledgment of Timoney's introduction was typical, and I must admit left me slightly ill at ease. She did not speak; did not even smile. Instead, her eyes swept me from head to foot, a long, appraising stare. I felt an

Please turn to page sixty-three

A revealing portrait by Mae's one-time piano player, now a noted stage star

THE LOVE STORY OF ONE WOMAN AND ONE MAN..

That mirrors the emotions of every woman and every man facing the turmoil of the world today.

FOX FILM Presents

THE WORLD MOVES ON

THE LOVE STORY OF A CENTURY



MADELEINE
CARROLL
FRANCHOT
TONE

•

Produced by Winfield Sheehan
Directed by John Ford
Author: Reginald Berkeley

FOX



Carole Lombard

• • • because she climbed from Mack Sennett comedies to the top of the screen ladder; because, in *Twentieth Century*, she gave one of the finest performances in her career—or anybody's career; because she scores again in *Now and Forever* with Gary Cooper; and because, on or off the screen, she is one of Hollywood's loveliest and most talented ladies



• • • because Clark and Joan thrilled movie fans everywhere with their first co-starring vehicle, *Dancing Lady;* because they're teamed again in another superb picture, *Chained*; and because each represents the ideal of millions of worshippers

• • • because Fredric has achieved phenomenal popularity in such widely diversified rôles as *Dr. Jekyll and Mr. Hyde, Death* and the poet *Robert Browning;* because Anna, child of the steppes, electrified America as *Nana;* and because they are co-starred in *We Live Again*







• • • because Herbert, the slightly melancholy Englishman, has that certain charm that devastates most women; because he is one of the most sought-after leading men in Hollywood, choice of the screen's greatest stars; because Greta, loftiest of all screen idols, has lately become less of a recluse; and because they will be seen together shortly in *The Painted Veil*

Herbert Marshall AND Greta Garbo

"I Want a Wife Who Works—"

Douglass Montgomery

A shining young Hollywood star gives his prescription for a happy marriage in a land where divorces and separations are frequent

by GRACE SIMPSON



"If You Have a wife in Hollywood, everybody's trying to separate you. But if you haven't one, everybody's trying to marry you off! So, what's a poor fellow to do?" grinned Douglass Montgomery, over his tomato cocktail and huge dish of corned beef and cabbage (Dinty Moore style). "It's a sad dilemma any way you look at it."

With my mouth full of shrimp salad, I nodded politely, but, not being a reincarnation of King Solomon's sister or anything like that, I couldn't suggest any bright solution.

"I guess the only thing to do," went on Doug, "is to keep moving along until Dan Cupid catches up with me and pumps me full of his choicest arrows! And then events will have to take care of themselves.

"Mind you, I'm not running away from love and I think girls are really swell company. As a matter of fact, I have my ideal girl pictured in my mind right this minute. She's very beautiful to look upon (I always did consider looks most essential). She's not, however, a duplicate of a magazine cover, for that's not my idea of beauty. I like high cheek bones, rather large mouth, dark hair—in short, sort of a glorified Hepburn type.

"I'm not actually in dire want of a wife at this moment, but when—and if—I do marry, I'll want her to be an actress."

"Yes? Maybe you have a name in mind?" I angled with alert eyes. But Douglass merely smiled and shook his head. He and Lois Moran (whom Winchell hinted might be secretly his—Doug's—bride) are just very good friends, he assured me, and Claudia Morgan, to whom he showed a bit of devotion, is now married to somebody else.

"My reasons for wishing to marry a professional?" echoed Douglass. "Well, I love folk of the theatre. I think they are the most charming people in the world and the kindest and nicest. Furthermore, I do not think a non-professional would understand the volatile moods of an actor, those little play-acting moments and such.

"Yes, and I would want my wife to be working, too! She should have her own career to think about and be financially independent."

"Why, Douglass!" I exclaimed in mock dismay. His face broke into a broad grin.

"I don't mean to give the impression that I would not support my own wife," he laughed. "But I do believe we'd have more in common and she'd be happier earning her own money and spending it as she liked. My idea is that much unhappiness including many petty quarrels—could be averted if the wife had her own income and her interest continued in her work.

"Personally, I have, I'm afraid, such extravagant tastes that many girls would be actually scared of me! For instance, besides a home in Hollywood, I'd love an apartment in New York, one in London, and a big old-fashioned rambling house in Wyoming, where I could spend my later years. Naturally, with such engrossing ambitions, I work like the very devil to get ahead. If it were not for the work, I'm afraid I'd get rather lonely. You know, a bachelor can get very lonely out here in Hollywood."

"Lonely?" I repeated, "and with all the beautiful little maidens gracing the Hollywood atmosphere!"

"Aha, that's the fly in the ointment!" quoth Douglass. "I know lots of girls—decidedly nice ones, too. Now, just for a moment, suppose I take one of them to a première or something like that. I like her. She seems to like me. Presently, if she doesn't happen to be a young lady of the films, she is apt to be embarrassed because of having her photograph snapped at the theatre, but—the next day the

Please turn to page fifty



Jeanette MacDonald was never more charming than in **The Merry Widow**

The Merry



by JACK SMALLEY

It Must Be catching, this virus of love. Maybe Cupid uses a special germ instead of arrows, for he most certainly infected *The Merry Widow* with romance.

Love was in the air during the making of this gorgeous Lehar operetta, Hollywood's most colorful production of the year, musically speaking, and I don't know whether it was brought onto the set by that mischievous fellow Lubitsch, or whether to just blame it on the waltz.

At all events, sheer happiness and a love thy neighbor spirit made bouyant and joyous the entire production. Never has Ernst Lubitsch been in gayer mood. That romantic contagion of his spread to everyone in the cast.

First off, he announced that he was going to hold a grand and glorious wedding for Jeanette MacDonald and her fiancé, Robert Ritchie!

"When we finish the picture, I open my house," he proclaimed, his black eyes sparkling. He waved his cigar at astounded Jeanette. "You think it is not big enough? To prove it, I invite everybody in Hollywood to your wedding!"

Jeanette nearly swooned. In vain she pointed out that Mr. Ritchie had just returned from Europe; they had no definite marriage plans; but Lubitsch would not listen. What could be more delightful to celebrate the completion of his new home than a wedding? "I arrange everything," he tut-tutted. "Leave it all to me."

Just close your eyes a moment and visualize dynamic little Lubitsch. Wouldn't he make a dandy cupid, with that cigar cocked at an impish angle?

"But I am not ready for marriage," Jeanette told me earnestly. "When I marry, I wish to be able to settle down and make a career of it, and pictures are keeping me too busy to put on a domestic apron just now."

But she's in love — if you don't believe it, go see *The Merry Widow*, Jeanette never looked more lovely. Even so, the camera can never give you the full flavor of her exquisite beauty, the copperish tint of her blonde hair, the flawless complexion, the—did I say cupid's virus was catching? But you'd fall in love with her too.

And then there's something brighter about the Chevalier smile in this production, and it isn't all due to the comedy of the plot or the lilt of Franz Lehar's waltzes.

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MERRY WIDOW



—Allan

This magnificent picture of the shooting of a* Merry Widow *scene shows three cameras trained on the players while Director Lubitsch (with cigar) watches Jeanette MacDonald and Maurice Chevalier weave through the evolutions of Franz Lehar's romantic waltz



Cupid Lubitsch

Gay operetta that it is, no wonder romance and merriment pervaded the set when *The Merry Widow* was made . . . You'll enjoy this unusual behind-the-scenes story

Una Merkel, Chevalier and George Barbier in the comical philandering sequence. Una is the queen and George the king





Just surrounded by loveliness, but the great Maurice seems to be a bit distraught in this scene



What a couple—Jeanette MacDonald and Chevalier in one of the picture's many romantic interludes

Roaming Around Movieland with the news

Loyalty's Rich Reward

WHILE MILLIONS the world over are mourning the passing of Marie Dressler—*Queen Marie* of the realm of make-believe—none is more deeply bowed in grief than is Mamie Cox, the colored maid who danced attendance on the beloved star for nearly twenty years.

It was to Mamie that Marie willed the bulk of her estate—wealth sufficient to keep this faithful servant and her husband who served as Marie's chauffeur, in luxury for the balance of their days.

Often in that period between the end of the world war and the start of her sensational climb to movie stardom, when Marie found herself penniless she tried to induce Mamie to seek other employment. But devotion to her mistress meant more to Mamie than weekly paychecks.

Six trained nurses were on duty at Marie's bedside on the million-dollar C. K. G. Billings place at Montecito where Marie breathed her last, yet the dominant figure in the sick chamber was Mamie, who knew every detail of the physicians' instructions and who ruled over the others with unflagging zeal.

Throughout Marie's last weeks, Mamie sat almost constantly holding the hands whose slightest gesture has caused theatre audiences to laugh or cry.

During her more than half a century behind the footlights and on the screen, Marie Dressler built several fortunes, only to part with them in aiding those less fortunate. The exact value of Mamie's inheritance will not be known until the Dressler mansion in Beverly Hills, securities stowed in safety vaults and Marie's various bank accounts have been appraised. However, there's plenty so that Mamie need never have any more financial worries!

His Lucky Day

TEN days before the stork arrived at Dixie Lee's bedside, Bing Crosby had definite assurance that the long-legged bird was bringing him twins. Yep, the modern X-ray is a miraculous contrivance.

What worried Bing after that, however, was the sex of the promised offspring. When the nurse finally brought the word that they were boys, Bing let loose a war-whoop.

"Gee, and they call Friday, the 13th, an unlucky day?"

It's All Over Now!

THAT HEATED LOVE AFFAIR—and it was real love, too—between Loretta Young and Spencer Tracy has been stored away in the cooler because marriage was not for them. Spencer still is the legal though estranged husband of Louise Treadwell. Both he and Loretta are devout Catholics, and divorce is not for one of their faith.

They're still friends, however, and they'll probably always remain that way, for Spencer is one of the truly sincere fellows in the talkie colony.

Coincidence, That's All!

LORETTA YOUNG was in the Los Angeles Queen of the Angels hospital, recuperating after a minor operation, when she and Spencer decided to call it off.



—Kling

It may be* The Dragon Murder Case *in which Margaret Lindsay wears this bewitching outfit, but with us it's a case of love at first sight

Hot FROM

Romance

LEE TRACY's ma has arrived from Pennsylvania and put her o. k. on Isabel Jewell, the girl-friend of long standing . . . so it looks like a wedding now . . . Jack Gilbert is sending his favorite red roses to Sally Blane, but he doesn't stand a chance . . . Sally and that real-life Romeo, Lyle Talbot, have decided that playing the field isn't so hot, and they've settled down into an engagement . . . Carole Lombard continues to be seen everywhere with Russ Columbo . . . even in the broadcasting station during Russ' airings . . . A visit to the preacher is all that can save Florence Rice and Phillips Holmes from spontaneous combustion . . . Back in Hollywood after a sojourn in the east, silver-voiced Lanny Ross is stepping with



—Wide World

When you're little and hungry and far from home, milk tastes so-o-o-o good even out of a tin cup, according to Shirley Temple, caught by the cameraman while on location at Lake Arrowhead

Sleuth

by HAL E. WOOD

Perhaps it was the collapse of their romance that caused Spence to do it, but next morning he went out to the Riviera field and played the most reckless game of polo he ever has attempted. In the second chukker, with his team far in the lead because of his daring, he was thrown from his mount.

Rushed to a hospital in an ambulance, doctors found that he was suffering from a torn tendon in his back in addition to other injuries that would keep him there for two weeks.

But Spence didn't spend his bed-ridden period in Queen of the Angels. Instead, he deliberately chose Hollywood hospital!

When Romance Blooms!

EARLY IN THEIR courtship, Joan Crawford presented Franchot Tone with a Scotty pup with a pedigree longer than the trans-Atlantic cables. Franchot lives less than two blocks from Greta Garbo, and Greta, too, owns a Scotty. Daily Garbo's purp sneaks away from the Swede's estate and hot-foots down the street, where it holds a tryst with Tone's canine. Hollywood romances have started on less!

Marlene Busy Girl

MARLENE DIETRICH'S social duties are keeping her on the jump these days, what with a hubby plus five male admirers all seeking to date her for luncheon or dinner or both.

Sparkling notes on the passing show in the world's most glamorous city



Carole Lombard makes a sweet picture in an all-black silk bathing suit as she sits curled up in this very curlicue chair absorbing a bit of sun

HOLLYWOOD

Late news condensed and correlated for your convenience

Patsy Daley . . . Roger Pryor is seen everywhere with Ann Sothern now that Mrs. Pryor is in Reno for the tie-cutting . . . Glenda Farrell went to New York to meet the fiancé, Bob Riskin, returning from Europe . . . but she went places and places with Ronald Simins, a former flame, while she was waiting for Bob's ship to pull in . . . You'll be seeing Marian Nixon and Director Bill Seiter at the marriage license bureau before long . . . Patsy Ruth Miller, who, divorcing Director Tay Garnett, insisted love was not for her, is eating her words now that Scenarist John Mahin has come into her life . . . John Warburton's newest is a Sam Goldwyn beauty named Moody . . . Esther Ralston can't see anyone but Will Morgan . . . Henry Wilcoxon and Mona Maris have tumbled head over heels . . . And Gordon Westcott feels the same way about that newcomer, Helen Trenholme . . . Frank Melton, the lad who put Pineapple, Alabama, on the map, is keeping Gaye Mynatt, a dimpled Italian blonde, in posies . . . The Barbara Weeks-Guinn (Big Boy) Williams affair is on again . . . Wynne Gibson and Randy Scott are principals in a new twosome . . .

Marriages

CHARLIE CHAPLIN and Paulette Goddard are having a 125-foot cruiser built, and they'll circle the globe aboard the new craft on their honeymoon just as soon as they complete Charlie's current celluloid vehicle . . . however, they're very mum on the subject of marriage . . . so no one knows whether they're harnessed or plan to be soon . . . the recently divorced Corinne Griffith and Walter Morosco are plotting a second tieing . . . Richard Dix and his bride, the former Virginia Webster, are back in our midst after their New Jersey nuptials . . . and Virginia is doubling in brass, taking care of both wifely and secretarial duties . . . Ina Claire's friends are breathlessly waiting the news that she has altared it with Prince Ferdinand von Liechtenstein . . . Ralph Graves has eloped with another socialite, his second . . . the new Mrs. Graves was formerly Betty Flournoy . . . Marion (Peanuts) Byron, Georgie Raft's first Hollywood throb, is the bride of Lou Breslow . . . Margaret McConnell, 23, who came to the films via the cigarette advertisements, now signs checks as Mrs. William Pereira . . . he's a Chicago architect . . . Thelma Stevens is quitting the screen now

with the news sleuth



SCOOP! This advance shot from The Painted Veil *shows Herbert Marshall, Garbo and Jean Hersholt in action*

Rudolph Seiber is continuing his American sojourn, but that doesn't seem to interfere with Marlene's palship with Douglass Montgomery, Brian Aherne, Francis Lederer and Josef von Sternberg.

Marlene has been slipping out of side doors at the studio for mid-day meals with Brian because she doesn't want Hollywood to find out about them—and Hollywood probably hasn't! Douglass and Marlene have formed sort of a mutual society of artistic worship, praising or criticising one another's every movement on the screen. As for Joe—well, you know how Joe feels about his protegé.

Where There's Fire—

The Rumor That Marlene Dietrich and Josef von Sternberg are finished as a director-star team refuses to be downed despite Josef's strenuous denials.

Marlene, it seems, is wearying of Josef's professional domination, although she still enjoys his off-stage companionship—on occasion. Also, 'tis said, she feels that she has fully repaid her *discovery* debt to the megaphonist who brought her over from Germany through bringing him back to the Paramount fold after he had walked out on that company.

Cupid Smiles Again!

BETTE DAVIS' star was only in its ascendency when she slipped away and married Harmon O. Nelson, her childhood sweetheart. Then, as Bette neared the top of the ladder in her career, a breach developed between her and her bridegroom, and Harmon hied himself to New York.

When, last December, black clouds hovered over Bette's head and all indications were that Warner Brothers would drop her name from their roster, Harmon came back to comfort and aid her as best he could. His westward journey was announced as a two weeks' respite from his radio duties, but Harmon lingered on, encouraging and advising Bette.

Now Bette's on top again, her orb

Hot FROM HOLLYWOOD

that she's Mrs. Waldo Logan . . . Waldo is the scion of the founder of the rich stock market firm . . . Oil heiress Janet Snowden has Reno-ized her Prince and ankled it with William Gill, actors' agent, who used to be Rénée Adorée's mate . . .

Divorce

Slim Summerville, the lanky comedian, and Gertie have kissed and made up . . . but not until after Gert filed suit for separate maintenance . . . Lucy Doraine, who wed Jorgen von Dietz a few days after the latter had sued Doug Fairbanks, Jr., for alienating the first Mrs. Dietz's affections, had appealed to the tribunals for a decree, charging cruelty . . . the Dietz-Fairbanks matter was tossed out of court . . . Mary Hay, Richard Barthelmess' first, is trying to rid herself of the supposedly-rich Vivian Bath, London rubber merchant, via San Francisco legal alleys . . . Dudley Murphy may be a cracker-jack film director, but he was a flop as a husband, 21-year-old Josephine Murphy confided to a Los Angeles judge when she asked her freedom and restoration of her maiden name . . . Wheeler Oakman's frau is suing him for a decree with alimony . . . Wheeler's first wife was Priscilla Dean.

Births

Sally Eilers and Harry Joe Brown are back from Honolulu to await the coming of their heir . . . the Kurt Neumanns (he's the megaphonist) are rejoicing 'cause it's a son . . . Fatherhood is a trying business, so Cameraman George Barnes is vacationing until Joan Blondell's nurse brings word as to whether it's a boy or a girl . . . The Jack Carringtons (Marie Quillan) have a son . . . Ethelyn Claire and Ernie Westmore, the makeup man, have placed an order for a crib for Christmas delivery . . . The Andy Devines are peering into layette shoppe windows . . . The William (Director) Wellmans are expectant . . . And, of course, the Bing Crosbys (Dixie Lee) increased the population by twin boys.

Deaths

Alec Francis, one of the really grand old men of the silversheet, has gone to his last reward . . . *I'll Tell the World* and *Alice in Wonderland* provided his final rôles . . . Director Harry Pollard who has been with the films since Hector was a pup, died at the height of his megaphoning career . . . born on a Kansas farm, he ran away from home to become a stock company actor, topping off his rise by directing Robert Montgomery in *Shipmates* and Jackie Cooper in *When a Feller Needs a Friend* . . . Victor Moore, Broadway comedian, was giving of his best in Columbia's *Romance in the Rain* when he was handed a wire inform-



—Apger

***If these are the co-eds—name the college and we'll all go back to school! A typical moment between scenes with some embryo Helen Morgans in the cast of Metro's* Student Tour**



—Richee

Beauteous Katherine DeMille at the pool on the estate of her father, the famous director, Cecil B. DeMille. She spurned a part in his spectacular* Cleopatra *to go it on her own in a major rôle in Mae West's new picture

shining brighter than ever before because of her stellar portrayal in *Of Human Bondage.*

With Hollywood divorce mills grinding overtime, the revival of the Bette-Harmon school day love affair comes as a sweet note in a sour symphony.

Lupe's Big Mistake?

LUPE VELEZ and Johnny Weissmuller had been battling for weeks—not one long-drawn-out fight, but too many of short duration because all of them found their way onto the front-pages of the dailies. The fan public was about filled up, and news of Lupe's legal proceedings against Johnny came as a relief to frayed nerves—of newspaper readers.

Johnny said his last farewells on a Tuesday night, and moved from Lupe's Beverly abode to bachelor quarters at the Hollywood Athletic Club. On Wednesday morning, Lupe filed her complaint with the Los Angeles courts, charging Johnny with mental cruelty, furniture-wrecking, morbidity and all the other things the average feminine star includes in such documents when she is mad clear through and love is dead.

But Thursday night found Lupe slipping into the Athletic Club and up to Johnny's apartment. Friday night saw them, hand-in-hand, at the Hollywood fights.



—Fryer

Bette Davis, whose sterling work in* Of Human Bondage *has been getting her plenty of plaudits, takes time out to romp with her dog

ing him of his wife's critical illness in New York . . . he couldn't get an eastbound plane until seven in the evening so he went on with his clowning until time to flee to the airfield . . . when his cloud-ship reached Chicago another wire was delivered to him . . . Mrs. Moore had passed on.

Please turn to page forty-nine

Did You Know That —

SHIRLEY TEMPLE, child sensation, has two brothers—one aged nine years, the other fifteen—and that neither of them ever have emoted before the grinding cameras?

Ain't Love Grand?

THE GLORIA SWANSON-HERBERT MARSHALL hearts continue to beat in unison despite the fact that Edna Best, Herbie's estranged frau, is due back in Hollywood almost any day now. Some of Herbert's English-born pals thought they had talked the soothing-voiced leading man out of la Swanson's life, but imagine their embarrassment when they read in their newspapers that Gloria and Herbie were week-end sunburning themselves aboard the palatial cruiser *Sobre re las Olas* off Catalina island . . . that they were previewing a talkie together in a Beverly theatre . . . that they joined forces to make whoopee t'other night at the King's club . . . that they—but why go on?

Heartaches for Janet

JANET GAYNOR hied herself off to Europe accompanied by the girl who dresses her hair when she is before the cameras.

Janet has had a little too much to endure of late. First, Winchell broadcast over the ether waves that she was the mother of a hidden child, the result of her union with Lydell Peck. Then came the marriage of Dr. Don Montgomery, handsome young Los Angeles dentist.

Janet and the tooth expert had been friends since before she rose to stardom in *Seventh Heaven.* He was Janet's real heart-throb before she switched her affections to Charlie Farrell, then to Lydell Peck.

Please turn to page fifty-eight

AN OPEN LETTER TO LYLE TALBOT

from
J. EUGENE CHRISMAN



—Fraker

Tell us who you're winking at, Lyle Talbot. That is a wink, isn't it?



—MacLean

Perhaps Wynne Gibson will be the girl you choose. Is she the one at whom you're winking?

DEAR LYLE:

Hitler and his Charlie Chaplin mustache, the New Deal and other events may hold the world's front pages but the question which is driving the ladies of the nation crazy is:

"Does Lyle Talbot intend to get married and if so, who, when and where?"

It's a serious question to the millions of girls who admire you on the screen, Lyle. They write me by the hundreds wanting to know. You started it all, you know, when you gave out that interview, saying that you wanted to find a bride and now it's up to you to make good or in the dog house you go as far as feminine America is concerned.

It isn't that the girls just want you to get married and out of circulation. It's because they know you are going to be hard to please when it comes to selecting a wife and they want to know who the fortunate girl is going to be. As a matter of fact, I imagine that the tears of the girls who will wish that they might have been Mrs. Lyle Talbot will reach the proportions of ole man river in flood.

I think you are a smart boy, Lyle. Hollywood marriage is no joke. It isn't something to be entered lightly or hurriedly into. You and I have seen too many of them go on the rocks with a dull, sickening thud, almost before the bride's permanent wave had set. Take your time, Lyle, but don't keep us waiting too long. Give us some action.

We're asking you Lyle — which of these beautiful ladies will you marry?



Perhaps it's Sally Blane

—English

Or is it Gail Patrick, looking so sweet in her Wagon Wheels *costume?*

Or, maybe, Claire Trevor



Is it, perchance, Jean Muir?



Tell us, is it devastating Alice Faye? You could not find anyone more beautiful

● There have been many girls in your life. I believe that Lottye, the beautiful young saxophone player from Texas, was the first to make a real impression on you. She was a cute little trick, no doubt, with a fascinating southern accent and you wanted badly to marry her but with all due respect to little Lottye, no doubt you are glad now that she refused. Just think, Lyle, she might have made a saxophone player out of you! And if she had, who, I ask you, would Warner Brothers have put in all those parts in which you play the young physician so beautifully?

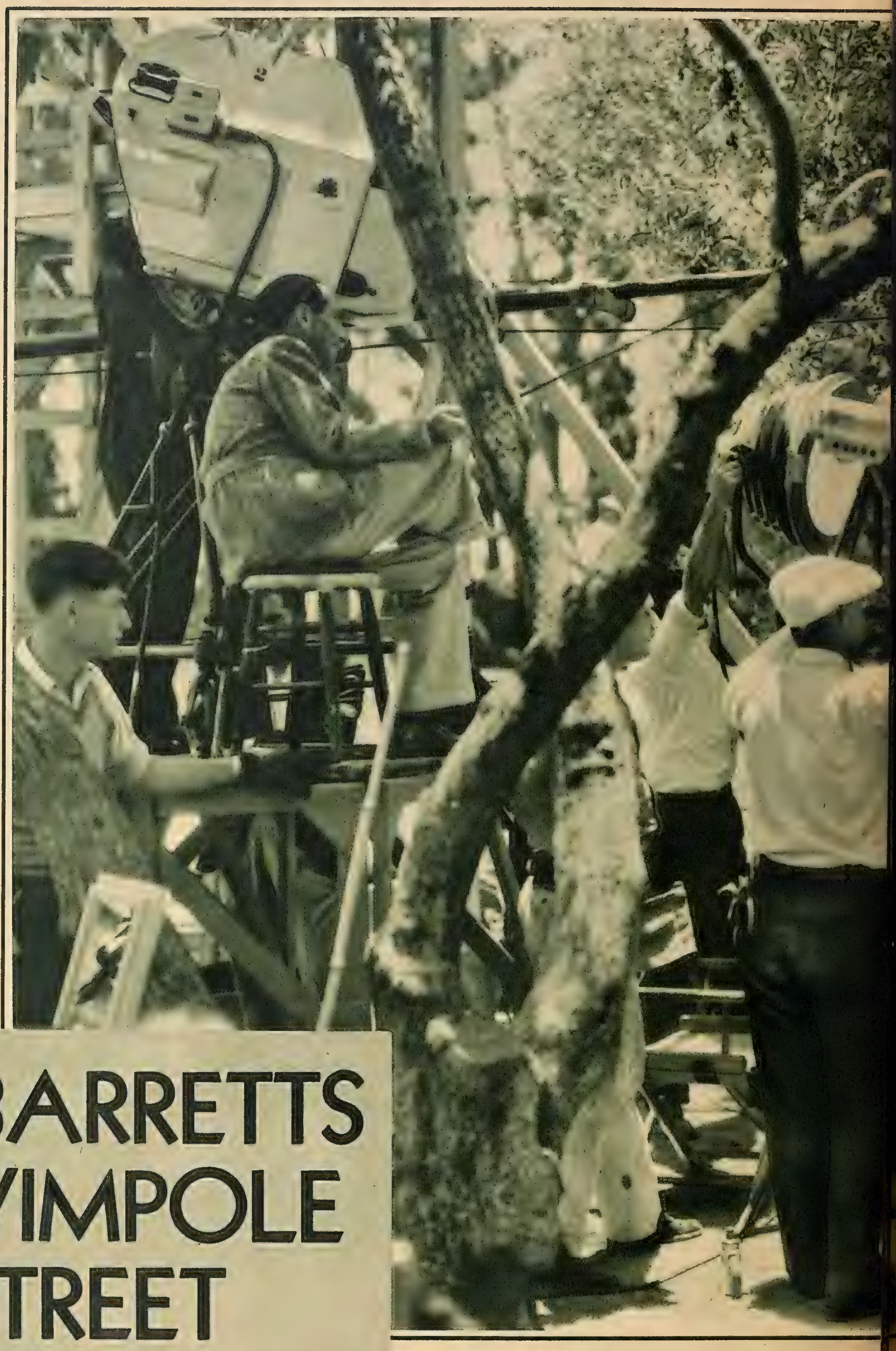
And then there was the one woman you married, Elaine Melchior. It only lasted a year, Lyle, but no doubt it was a beautiful romance. They say that the reason you do not marry is that you are still in love with her. Perhaps you can't forget that year of young love and the image of Elaine crowds out the thought of any other woman. Only *you* know about that.

No doubt, when you were a kid, traveling with the

Please turn to page fifty-one

Watch for Lyle Talbot's answers next month!

Right on the Set!



You're watching a scene of Norma Shearer's new picture being shot . . . so intimate you can almost touch Norma as she sits in her carriage

The BARRETTS of WIMPOLE STREET



—*Bull*

This exquisite photograph of Norma Shearer shows her in the quaint costume of* Elizabeth Barrett *in* The Barretts of Wimpole Street *in which she stars with Fredric March and Charles Laughton

When you see this scene on the screen, remember that you saw it being made! The camera is in the upper left hand corner with Director Sidney Franklin sitting beside it. In the foreground a "juicer" is adjusting the lights, while on the driver's seat of the carriage in which Norma is riding kneels an attache with a huge circular sunshade which he is holding over Norma's head. Directly in front of him is the microphone, shaped like a beehive and swinging at the end of a long boom

PHOTOGRAPHED ON *THE BARRETTS OF WIMPOLE STREET* SET ESPECIALLY FOR HOLLYWOOD MAGAZINE

HARRY CARR'S Shooting



Pungent paragraphs about the screen and its people by a noted film critic and commentator

I FEEL MORTIFIED ON behalf of my old friend, Lupe Velez.

She is getting a divorce from her beloved Johnny.

She says he threw the furniture around and the splinters hit her.

From having lived in her neighborhood, I should say that Lupe was a pretty able furniture thrower herself; I feel that she has lost the championship.

From historic precedent, I feel sure she will be back married to Johnny again before long. They've already started billing and cooing again.

In the next episode I strongly recommend the break-away furniture used in the comedies.

It is made of yucca with which you can throw better curves and hasn't a single splinter.

The Drunkard

THE miraculous hit of *The Drunkard* in a little play house tucked away on a back street on the edge of Hollywood has started the old P. T. Barnum melodrama going all over the country. It can never have the same success anywhere else because it will not have Hollywood for an audience.

On the night of the first anniversary of its run, for instance, we all sang *Let Me Call You Sweetheart* at the blushing Gloria Stuart; another love song at Joan Marsh—*Sweet Adaline*, and Joe Morrison sang *The Last Round-up*; and never sang it better.

Incidentally that foolish German kindergarten song *Schnitzelbank* has become a Hollywood fad. At every other Hollywood party you yodel in German



—*Acme*

Elissa Landi, celebrated as an author as well as an actress, autographs copies of her recent fourth novel,* The Ancestor, *in a Los Angeles store



—*International*

Virginia Pine and George Raft lunch at the Miramar hotel in Santa Monica. Although both deny them, rumors persist that they will marry sometime in the comparatively near future

Script

by Harry Carr

while the leader points at the figures on the screen.

Marie Dressler

THE DYING HOURS of Marie Dressler held a certain melancholy thrill. The old star fought to the last. Just as she made the world laugh with screen pictures made in the secret agony of cancer.

Her career was without precedent in the history of the stage or screen. A worn old lady in the sixties—unable to find parts—trying to make a living by selling real estate in Florida—she became almost overnight the greatest box office attraction in the history of theatricals. At her peak she could out-pull any other star in the world.

The Faith Of Frances

MISS DRESSLER'S big chance came in *Anna Christie*. And she got that part only by the tireless bombardment of the "front office" by Frances Marion, who wrote the script.

Even at that, her success was not assured. Her personality was so tremendous that no star wanted her around. Let her get one foot inside the door—and she owned the house. Without one selfish thought, Dressler was the greatest picture stealer ever to enter a Hollywood studio. The only solution to the problem was one that Metro was wise enough to embrace—to make her a star in her own pictures.

Hell For the Scotch

IT MAKES MY Scotch blood shudder to think of the amount of money Cecil B. De Mille will spend in filming the *Crusades*. But sober second judgment compels me to admit that he will get it all back—many fold.

In fact I think it is the greatest idea of De Mille's career. Such a picture will have everything—galloping hoofs, mystery, thrill, romance—and a great theme. Best of all, it will be a terrific retort from Hollywood to the peril of censorship.

On the other hand, I don't see how Cecil will ever get his newest opus *Cleopatra* past the censors. They are in no mood for Egyptian royal love nests. Cleopatra was no Elsie book heroine to say the least. It looks to me as though C. B. would have to paint skirts on Claudette Colbert.

How Come?

JUST why did the volunteer censors crack down *Little Man, What Now?*

No one can deny that it was a picture little short of superb. If it doesn't make Douglass Montgomery and Margaret Sullavan great stars, I shall give up. I have never seen a picture that was better acted or better directed—or had a more poignant story.

A Discovery

ALAN HALE won great praise in that picture; but was more than a little astonished to find himself greeted as a "discovery." He has been a tip-top director and capable actor in films almost since the Biograph days. Perhaps he is due for another Dressler belated triumph.

Please turn to page forty-six

Ah-ha! *Mrs. Kelton's gal, Pert, is in again! And she just fits the title of her new picture,* **Bachelor Bait,** *if your eyes are as good as ours. Following her appearance as the great allure, you'll see her in* **Wanted** *with Russell Hardie and Victor Jory*

—Miehle



Phillips Holmes, caught in the clutches of a stunning blonde. Mary Carlisle and Phillips were snapped romping a bit between scenes on the* Million Dollar Ransom *set



Snap SHOTS

Hollywood personalities as seen through the lens of the candid camera

—*Wide World*

Pedestrians gave Roscoe Karns a wide berth when he appeared on the street with this six-months-old lion cub on a string!

***Lovely Claudette Colbert pauses for a minute between scenes for* Imitation of Life**

Doris Castanien, Dolly Newmire and Billy Seward display trophies won in an "it" contest held at the Ambassador Lido

When Gary Cooper sees a cameraman he rakes off his horn rims with one stroke, but he got caught at it this time!

Dick Powell seems to be telling a story with words and gestures, and a mighty interesting one at that, it would appear, judging from the rapt attention he's receiving from Margaret Lindsay, left, and Jean Muir as they stroll through the Warner lot

Mundin's Always Good For a Laugh



"Life isn't funny," says Herbert, the clever Cockney, "so my motto is: Bring laughs to chase away the clouds"

by MAUDE CHEATHAM

HERBERT MUNDIN, THE little English comic, whose cockneyisms since his outstanding portrayal of *Bridges* in *Cavalcade* have made him a favorite on the screen, came popping into the room all out of breath.

"Forgive me, *please*," he panted. "Sorry I'm late but I've had an awful night—cold, headache, eyes hurt. I'm very miserable. Funny thing, I always get sick when my wife leaves town. She went east yesterday for a week—hope she doesn't find Reno—and here I am paying and paying."

Later he spoke of his wife again and told me about his seventeen-year-old step-daughter, to whom he is devoted. But he couldn't keep his comedy flair down long.

"When I first went on the stage," he chuckled, "one of the older actors took me aside and pompously told me to steer clear of the ladies in the ensemble. He said to be polite but indifferent, and to say nothing to them except 'Good morning' and 'Good night.' And," he added, with a wink, "here's how I followed his advice—in less than three months I had married the sweetest girl in the company.

"Of course, I love comedy. But life isn't so funny. Really, I think it is very serious. That's the reason I try to cheer it up. You know, when you run into someone down in the dumps you want to make them forget it, make the situation so ludicrous they'll stop worrying. That's my motto! Bring laughs to chase away the clouds."

Mundin's stage fever was an aftermath of the world war, in which he served as a sailor under England's colors, securing his assignment as wireless operator in an amusing way.

"It was the day for the big review in London's famous Crystal palace," he told me. "I now bring the scales down to 140 pounds but at that time I weighed little more than my heavy rifle and in the parade, when we had to turn our eyes to the right, I lost my balance, dropped the rifle, tripped over it, fell and hurled several others to the floor. I just about messed up the doings. Next day they transferred me to the wireless division and put me to duty on a mine sweeper in the English channel. And I didn't enjoy a day of it. I didn't win any medals, either. Just caught pneumonia.

"I used to sing in our amateur theatricals so when the war was over I decided to become an actor. Sounded easy. just like that. Well, I landed in London one Saturday morning and looked up the publisher of my pet songs, a Mr. Charles Wilmott. He wasn't at all interested but I desperately made him hear me sing, watch me dance and do a bit of pantomime. Guess I didn't skip a thing on my repertoire. I was so insistent that to get rid of me he sent me to see a producer of small shows.

This fellow actually *liked* my stuff and sent me to France with a company to entertain the demobilization camps!"

Please turn to page fifty-five



***Mundin is blessed with the looks and the bubbling humor of the natural comedian, and his popularity is increasing by leaps and bounds, for the world needs laughs. At left—Herbert in the leading rôle of* Call It Luck**

STYLE

Patricia Ellis OFFERS A *Charming Frock*

This charming frock from the wardrobe of Patricia Ellis is an up-to-the-minute Hollywood style... You can easily make it... Send for the pattern today



Patricia Ellis wearing the dress which you may reproduce for your own wardrobe



No. 870, a smart dress of black crêpe marocain with braid trim, copied from Patricia Ellis' wardrobe

A SMART, ALL-PURPOSE DRESS which you can slip into in the morning and wear through the entire day if you wish is the October selection for HOLLYWOOD'S pattern service—direct from the screen capital, the style center of America.

Patricia Ellis delved into her own chic wardrobe to give you this dress, which you can easily copy by using the pattern offered on this page. Patricia's dress is made of black crêpe marocain, trimmed with braid. The youthfully becoming neckline is accented by a collar of white satin crêpe. You'll find it exceptionally easy to make this dress, exactly as Patricia's is made, but, if you wish, the braid can be omitted, simplifying it a bit.

Designed for sizes 14, 16 and 18 years; 36-, 38-, 40- and 42-inch bust. Use the coupon below, sending 15c for each pattern in stamps or coin. The large HOLLYWOOD fashion book is also 15c, or 10c if ordered with one or more patterns. Address your order to HOLLYWOOD Pattern Service, 529 South Seventh Street, Minneapolis, Minn.

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For the enclosed.....send me Patricia Ellis dress pattern No. 870.

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HOLLYWOOD'S PATTERN SERVICE



Jean Muir as she came to Hollywood—her classic beauty "lost under the Dutch bob"



Make-up experts parted her hair in the middle





Above—Another make-up for another mood, mouth more curved, hair brushed softly back in loose, wide waves. . . . Right—For sophistication, very smooth hair brushed abruptly off the forehead

This modern Hollywood miracle will thrill you . . . and you can repeat it in your own home!

By MAX FACTOR

(Noted Studio Make-up Expert)

HOW "Make-up" made Jean Muir

CHALK UP ANOTHER "modern miracle" for Hollywood. For once again a girl has found herself. Discovered how to make her personality definite, shining, distinct—all through make-up.

I've seen it happen thousands of times but it never ceases to give me a thrill—watching the transformation in girls. Young, hopeful, eager girls who were living only half of the time before, because they had not learned how to stress their own beauty. And no woman really lives until she has learned that. . . .

Jean Muir came to Hollywood as just another pretty girl. Today she is a star. She is an appealing, radiant beauty. How did all this wonderful change take place? Here is Jean's own story. . . .

● "I suppose there are millions of girls like I was. I took my face pretty much for granted. There didn't seem to be much I could do with it. Same old face, day in and day out. Every feature, every hair of the head, all too familiar. Or so I thought. As a matter of fact, we get so accustomed to seeing ourselves that after a while we don't see our real self at all!

"That is why a screen test is such a shock. . . . You're seeing yourself as others see you for the first time. I sat there in the projection room and looked at that girl on the silvered sheet in front of me as if she were a stranger. 'Jean Muir,' I thought, '*is it possible that's you?* Do you really walk like that and is the back of your hair that blousy?'

"It was the biggest experience of my life! The nearest a girl can come to seeing herself on the screen is to walk in front of a long mirror and study her different angles in a hand glass. Study them as if she were meeting a new person. That wakes her up!

"The first thing they did was to change my hair. I'd been wearing it in a plain Dutch bob that I considered quite all right. It wasn't! Funny what hair can do to you. Mine is that hard-to-control kind. The minute they sprayed brillox on it to give it a sheen and make it lie smooth, and brushed it behind my ears—well, I took a new lease on life. Different? I certainly was! It gave me an air I'd never suspected myself of! And strangely enough, I instinctively stood better, felt better and wore my clothes better! That's what a correct hair-dress will do for you. . . .

"For years I'd gone along believing that black mascara was the only thing to bring out blond eyelashes. Whenever I remembered to do it I put some on. But Hollywood startles you into consciousness about yourself. I

Please turn to page fifty-nine

HIGHLIGHTS OF A TRIUMPHANT LIFE

A FAREWELL TO MARIE DRESSLER

by E. R. MOAK



"A woman of your age can never attain much success on the screen," Hollywood told Marie Dressler, but Marie struggled on for recognition and became one of the brightest stars of film history

The rôle of Marthy *in* Anna Christie *started Marie's rise*



Her work in Min and Bill *with Wallace Beery brought her the Academy award as the best actress of 1931.*



This belligerent pose is from Emma, *one of her famous films*

WARREN G. HARDING had just been installed as the nation's chief executive, so Marie Dressler, loyal American she was, journeyed to Washington to pay her respects and pledge her support to the man who had assumed the post occupied by five earlier presidents who had been her intimate friends.

Arriving at the White House unannounced, she was greeted by Chief Usher Ike Hoover, whom she had known since the Cleveland administration, and was led to a seat in the ante-room while her card was carried in to George Christian, Harding's personal secretary.

In a moment, Christian was at Marie's side to escort her into the chief's office ahead of any of the throng of foreign diplomats, governmental officials and national political chieftains who had been waiting, some of them for hours.

"Mr. President," began the secretary once they reached his desk, "this is Miss . . . . ." The sentence went unfinished.

"Why," interrupted Harding, rising and extending his hand, "it is not necessary to introduce Marie Dressler to me!" Drawing up a chair for her, the president went on:

"I've seen every play you've ever done behind the footlights, I have heard about so many of your kind deeds in behalf of others less fortunate and I know of your unselfish, untiring service to our country throughout the late war. I am doubly pleased that you are here today, for it affords me an opportunity to tell you what I have long believed true—that the world is a better place because you have lived!"

The president inquired as to the object of Marie's visit to the capital.

"I came to deliver to you my felicitations on your inauguration, Mr. President," she replied, "and I am returning to New York on the next train."

"You'll do nothing of the sort!" shot back Harding. "You're remaining at the White House with Mrs. Harding and myself for a few days, at least!"

Before the actress could protest, the

Please turn to page fifty-four

Read the surprising content of Marie Dressler's will in the "News Sleuth" on page 26

Reduce...

YOUR WAIST AND HIPS 3 INCHES IN 10 DAYS

with the

PERFOLASTIC GIRDLE

..or it will cost you nothing!





WE WANT YOU to try the Perfolastic Girdle. Test it for yourself for 10 days absolutely FREE. Then, if you have not reduced at least 3 inches around waist and hips, it will cost you nothing!

THE MASSAGE-LIKE ACTION REDUCES QUICKLY EASILY and SAFELY

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■ The ventilating perforations allow the skin pores to breathe normally. The inner surface of the Perfolastic Girdle is a delightfully soft, satinized fabric, especially designed to wear next to the body. It does away with all irritation, chafing and discomfort, keeping your body cool and fresh at all times. A special adjustable back allows for perfect fit as inches disappear.

···TEST *the* PERFOLASTIC GIRDLE *at our expense!*

■ You can prove to yourself quickly and definitely whether or not this very efficient girdle will reduce *you.* You do not need to risk one penny... try it for 10 days...then send it back if you are not completely astonished at the wonderful results.

Don't wait any longer...act today!

In 10 Short Days You Can Be *YOUR SLIMMER SELF...*

WITHOUT EXERCISE, DIET OR DRUGS!

■ "I REDUCED MY HIPS NINE INCHES WITH THE PERFOLASTIC GIRDLE," writes Miss Jean Healy. "Without your girdle I am lost," says Mrs. Ouida Browne. "I reduced almost twenty pounds," writes Mrs. Noble. "The fat seems to have melted away," says Mrs. K. McSorley. "I have not only reduced a number of pounds, but find my waistline several inches smaller," writes Mrs. Carolyn Jennings. "I reduced my waist from 43½ to 34½ inches," writes Mrs. B. Brian. "It massages like magic," writes Mrs. K. Carrol.

These are only a few of hundreds of letters from women who have tested the Perfolastic Girdle!

PERFOLASTIC, Inc.

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Without obligation on my part, please send me FREE BOOKLET describing and illustrating the new Perfolastic Girdle and Brassiere also sample of perforated Rubber and particulars of your 10 DAY FREE TRIAL OFFER!

Name _____

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Use Coupon or Send Name and Address on Penny Post Card

Cross Examining THE STARS



Jack Holt and Jean Arthur, like other Hollywood stars, are ready to answer the questions you may ask

Ask the stars those interesting things you want to know about them and you'll have a personal reply on this page . . . Use the coupon below

BING CROSBY—What is your real name? Your nationality? And how old are you? What is your wife's real name and nationality? What is your birth month? How can I get a picture of you and your family together?

My real name is Harry Lillis Crosby and I am an American. I was born in 1904, which makes me just thirty. My wife's maiden name was Dixie Lee. Of course she's Mrs. Crosby now. She's American, too. My birthday is in May—May 2, to be exact. If you write to Paramount studios you may be able to obtain the picture you desire.

GENE RAYMOND—Do you really dislike girls? If you have an ideal girl in mind, describe her.

No man really dislikes girls. I have no special preferences, although I never could stand for the "red-hot mamma" type. The unaffected, old-fashioned type is much more to my liking.

BUSTER CRABBE—How may I get a photo of you? What are your favorite sports? Is it possible to obtain your home address so as to write to you direct?

You may get my photo through Paramount studios, 5451 Marathon street, Hollywood, Calif. My favorite sport is, of course, swimming. Because so many of my friends write to me, I find it impossible to handle my mail at home. However, you can always reach me through the Paramount studios.

BORIS KARLOFF—Is your favorite sport hunting? I do not believe that you would kill helpless animals.

No, I do not like either hunting or fishing because I can see no sport in killing innocent animals. Please do not judge me by my screen rôles.

MAE WEST—Who is your best boy friend in Hollywood, and are you married? If so, to whom? What are your favorite colors? Are your curves artificial?

My best boy-friend? Ummmmm. Lots of people would like to know that. I'm not married. My favorite colors are red and gold. The curves in question are mine—all mine. Do you like 'em?

The Question Editor,
HOLLYWOOD Magazine,
6605 Hollywood Blvd.,
Hollywood, California.

I should like to ask.....

.....

the following question.....

.....

.....

.....

.....

.....

My name is .....

Address .....

It will be impossible to grant personal replies. Questions will be answered only on this page.

GINGER ROGERS—I have always admired your beautiful hair. Do you have a permanent or is it natural? Is it blonde or titian? Do you have it finger-waved?

My hair is usually called titian. It is naturally curly, and I never have it finger-waved. You see, I don't believe in trying to improve on Nature. Thank you for your sweet compliment.

FAY WRAY and JOEL McCREA—What are you real names? And, Joel, are you still going to be in the movies?

My maiden name was Fay Wray, although I am now Mrs. John Monk Saunders. Thank you for writing . . . And my real name is Joel McCrea. I am certainly going to remain in motion pictures. There is no life quite like it.

ALICE WHITE—Is your hair naturally blonde? How old are you? When and where were you born?

My hair has always been blonde and I never want to change it unless my part in a picture calls for it. I am just twenty-seven. Paterson, N. J. is my birthplace, and Aug. 28, is my birthday.

JANET GAYNOR—If you had a daughter would you advise her to become an actress?

That is a difficult question. If she showed talent for anything else at all, I think I would try to keep her away from a screen career. It is a hard life and takes the very best out of a person.

However, if she insisted on becoming an actress, I would not stand in her way. After all, she should have the privilege of living her own life.

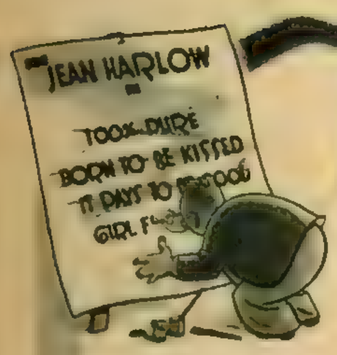
DICK POWELL—Who are your most intimate friends in Hollywood? Can one believe all that is written about you in movie magazines and newspapers? Is there any way in which I could get one of your pictures?

My most intimate friends are Mary Brian, Mervyn LeRoy, Margaret Lindsay and Lloyd Bacon. Don't believe everything you read about me. I could never live up to all the things they say. You may obtain a picture of me through Warner Brothers-First National studio, Burbank, Calif.

GEORGE RAFT—Truthfully, would you rather be the movie star you are with your worries, or an unknown making possibly $2,000 a year?

Truthfully, I am glad that I am what I am. It's a tough life, full of bad breaks and disappointments, but I enjoy it. I don't believe that I would be interested in anything else now. Of course the money helps me to like it too, although I don't believe it counts so much as the fascination of the life.

◆



Title CHANGES

FREQUENT CHANGES IN the titles of movies often lead to confusion in identifying pictures which may be mentioned by one title one month and a new one the next. So consult this list before you go out to shoot the editor:

It Ain't No Sin (West) was changed successively to *St. Louis Woman, Gentlemen's Choice, The Belle of New Orleans* and, finally, *Belle of the Nineties.*

100% Pure (Harlow) became *Born to Be Kissed, It Pays to Be Good* and *Girl from Missouri.*

Four Walls (Tone-Morley) became *Straight Is the Way.*

What Women Dream (Barnes-Hamilton) became *What Ladies Dream* and then *Escapade.*

A Lady Surrenders (Muir-Brent) is now *Desirable.*

Undressed Parade (Gable-Crawford) became *Sacred and Profane Love* and then *Chained.*

Ladies First (Bancroft-Fuller) is *Elmer and Elsie.*

All Good Americans (Evans-Young) became *Paris Interlude.*

The Criminal Within (Cromwell-Judge) was changed to *What Price Scandal?* and then to *Name the Woman.*

Resurrection (Sten) became *We Live Again.*

AT STUDIO . . .



DINNER DANCE . . .



or BEACH



"Born to be Kissed"
M-G-M Production starring
Jean Harlow
with
Franchot Tone

Jean HARLOW'S *Beauty Is Always Fascinating*

JEAN HARLOW'S COLOR HARMONY MAKE-UP



...Max Factor's Flesh Face Powder to blend with her fair skin.



...Max Factor's Flame Rouge to give a touch of harmonizing color.



...Max Factor's Super-Indelible Flame Lipstick to accent the lips.

Would YOU Like to Share Her MAKE-UP SECRET?

IN Hollywood, a genius created a new kind of make-up for the screen stars . . . and now for you. It is color harmony make-up, originated by Max Factor.

POWDER... *You will note the difference in the caressing smoothness. You will see a satin-smooth effect like the beauty you see flashed on the screen. You will marvel how naturally the color harmony enlivens the beauty of your skin. Max Factor's Face Powder, one dollar.* **ROUGE...** *You will see how beautifully a color tone in rouge can harmonize with your powder and complexion colorings. As you blend your rouge coloring, you'll note how soft and fine it is, like the most delicate skin-texture. Max Factor's Rouge, fifty cents.* **LIPSTICK...** *Super-Indelible, for lipstick must be lasting in Hollywood, and you, too, will find it permanent and uniform in color. It is moisture-proof, too . . . so that you may be sure of a perfect lip make-up that will last for hours. Max Factor's Super-Indelible Lipstick, one dollar.*

Max Factor • Hollywood

SOCIETY MAKE-UP

Face Powder, Rouge and Lipstick in COLOR HARMONY

TEST YOUR COLOR HARMONY IN FACE POWDER AND LIPSTICK

MAIL THIS COUPON TO MAX FACTOR . . . HOLLYWOOD

JUST fill in the coupon for Purse-Size Box of Powder in your color harmony shade and Lipstick Color Sampler, four shades. Enclose 10 cents for postage and handling. You will also receive your Color Harmony Make-Up Chart and a 48-pg. illustrated book, "The New Art of Society Make-Up" . . . Free.

5-10-83

NAME _____

STREET _____

CITY _____ STATE _____

COMPLEXIONS	EYES	HAIR
Very Light ☐	Blue ☐	BLONDE
Fair ☐	Gray ☐	Light ☐ Dark ☐
Creamy ☐	Green ☐	BROWNETTE
Medium ☐	Hazel ☐	Light ☐ Dark ☐
Ruddy ☐	Brown ☐	BRUNETTE
Sallow ☐	Black ☐	Light ☐ Dark ☐
Freckled ☐	LASHES (Color)	REDHEAD
Olive ☐	Light ☐	Light ☐ Dark ☐
SKIN Dry ☐	Dark ☐	If Hair is Gray, check type above and here ☐
Oily ☐ Normal ☐	AGE	



Plain Talks about Food

PUT THE CANAPÉ ON WHEELS!

by

Ida Bailey Allen

Mrs. Allen, internationally known home economist, reveals another way the modern hostess makes her entertaining more casual and delightful



Karen Morley and a portable bar such as is used at the Roosevelt hotel in New York. This should suggest new uses for that neglected tea cart

ENTERTAINING HAS STEADILY grown more casual and more enjoyable these past four years, probably because few homes employ servants, and stiff formality has become outmoded. One of the most delightful customs—that of serving appetizers and canapés in the living room preceding the meal—has steadily grown in popularity. Besides being most enjoyable it is of great assistance to the maidless hostess in carrying out smart service, and it bridges that awkward interval when the guests are arriving—for appetizers and canapés are served to the first two guests and then continually until all have come.

The method of service is very simple. If you own one of the new hostess wagons—a low narrow three-shelved counterpart of the old time tea cart—the plates of canapés and the appetizers, ice cubes, glasses and cocktail napkins are arranged upon it and wheeled into the living room. The host serves the appetizers—and often wheels the wagon about. Or the canapés may be arranged on one tray, the appetizer and glasses on a second, and they may be placed in the living room before the guests arrive, ready for service.

A hostess of my acquaintance, quite famous for the charming dinners she serves without the assistance of a maid, tells me that she likes this manner of serving a first course, because it gives her an opportunity to finish last minute preparations in the kitchen, and makes the service of the meal easier. She herself brings the tray of appetizers to the living room, but as soon as everyone has been served, she slips away to the kitchen to put the main course on the table. Then she returns to invite her guests to the dining room.

This first course is a simple one, designed to stimulate the appetite. Two centuries ago, in fact, appetizers were known as "whets". The foods should include one or a choice of beverages and an assortment of canapés. The beverages may be whatever you like—if you are serving wine, Dubonnet or dry sherry may be selected. In this case three-ounce flaring glasses are correct. Or you can serve scotch and soda, plain or as highballs. Cocktails are usually too sweet for appetizer service. If you wish to serve chilled fruit juice or tomato juice, wine glasses may be used, or four-ounce footed glasses may be chosen. The cocktail napkins should be of simple linen and they should be folded in triangular shape and rolled up like a diploma.

The choice of canapés depends on the kind of appetizer. If wine is served, for instance, pickles have no place either in the canapé spread or as a garnish, for the flavor of pickles and wine do not harmonize. On the

other hand, if you are serving tomato juice, the flavor of pickles will prove harmonious. Canapés offer a real opportunity for originality; in fact, recipes for making them can be almost dictated by imagination. At all events they should be crisp, small and the covering should be spread not quite to the edge, for canapés are eaten from the fingers.

The contents of almost any refrigerator will suggest the ingredients for many interesting canapés—but if you are planning to keep special supplies on hand you should include anchovy, shrimp or lobster paste, stuffed and ripe olives, roquefort, snappy and pimiento cheese, caviar or crab flakes and mayonnaise. Smoked salmon or sturgeon and sliced Smithfield ham and Swiss cheese are often used.

In addition, crisp crackers (not sweet), rye toast, pumpernickel, white bread or rounds of flaky pastry will be needed to serve as a background.

In making canapés, be sure not to make the covering too moist—as it will soak into the crackers. It is a safe plan to first cover them lightly with plain or flavored butter, cream cheese or with mayonnaise by way of protection.

Let us suppose you are ready to begin the pleasant task of making canapés. The bread has been sliced thin and evenly (ready sliced bread is too thick to use) and has been shaped into triangles, squares or rounds, and freshly toasted or sautéd in butter or nut margarine. The wafers or pastry rounds have had a moment's reheating in the oven to insure perfect crispness. Delicious canapés could be created from the materials I have enumerated, plus a little parsley, some radishes or green pepper and a carrot or hard cooked egg as the basis of a garnish.

Let's start with the flavored butter—which can be kept in the refrigerator ready for use.

LEMON PIMIENTO BUTTER

Stir a half pound butter until creamy, gradually working in one tablespoon lemon juice, the grated rind of one-fourth lemon and two finely minced pimientoes.

PARSLEY BUTTER

Beat one-eighth pound butter until soft and creamy, working one and a half tablespoons lemon juice and two tablespoons very finely minced fresh parsley.

Either one of these two butters will form a delightful canapé background for an interesting decoration. The lemon pimiento butter is orange in tone. I

WHILE THEY LAST!

- A limited supply of cook books containing many original and delectable dishes—the favorite recipes of celebrities who are noted for their dinners. Recipes are easy to prepare, appetizing to serve.

Send for yours today; Hollywood Magazine, 529 So. 7th Street, Minneapolis, Minn. **10c**



Easy to end pimples, blackheads, large pores, oily skin

Thousands report quick improvement with famous medicated cream.

DRESS SMARTLY! Make yourself as attractive as you can! But what's the use if a blemished skin ruins your charm for men?

Don't despair—your skin *can* be made clear, lovely, alluring. Not with ordinary creams, though! They remove only the surface dirt. Follow the advice of doctors, nurses and over 6,000,000 women who have already discovered this priceless beauty secret! Use Noxzema, the *medicated* cream that actually helps *correct* complexion troubles—be they pimples, blackheads, large pores, oiliness or rough skin.



New Beauty in 10 Days

Noxzema was first prescribed by doctors for skin irritations. Nurses discovered its use for red, chapped hands and as a *corrective* facial cream. Today Noxzema is featured by beauty experts and is used by over 6,000,000 women!

Get a trial jar of Noxzema—use it for 10 days to correct skin flaws—see how clearer, lovelier your skin becomes.

HOW IT WORKS

Noxzema's penetrating medications work deep into the pores—purge away clogged, blemish-causing poisons—leave pores *medically* pure and clean. Its balmy oils soothe and soften irritated skin. Then its ice-like astringents refine the coarsened skin texture to exquisite fineness.

Your first application will do wonders. In 8 hours—*overnight*—Noxzema will show a big improvement. Morning will show blemishes are far less noticeable. You can touch your skin and feel how much softer and finer it is!

HOW TO USE: Apply Noxzema every night after all make-up has been removed. Wash off in the morning with warm water, followed by cold water or ice. Apply a little Noxzema again before you powder as a protective powder base. Noxzema is *greaseless—vanishing—stainless!* With this scientifically perfect complexion aid, you'll soon glory in a skin so clean and clear and lovely it will stand closest scrutiny.

Special Trial Offer

Try Noxzema today. Get a jar at any drug or department store—start improving your skin *tonight!* If your dealer can't supply you, send only 15¢ for a generous 25¢ trial jar to the Noxzema Chemical Co., Dept. 610, Baltimore, Md.



Noxzema

would suggest that it be spread upon very crisp fresh crackers smoothly and evenly. The edges could be decorated with thin strips of green pepper and the centers with riced hard cooked egg yolk, or with carrot flowers. These "flowers" are made by peeling and slicing good-sized carrots into cross-wise rounds. These rounds are in turn notched to form four flower petals. The flowers are crisped an hour or so in ice water.

The Parsley butter is, of course, green in tone. I would suggest that this be spread upon whole wheat crackers with a golden brown edge. The centers could be decorated with tiny radish roses or with thin slices of hard cooked egg with a dot of pimiento in the center of each.

If It's Anchovy paste you are using, I would suggest sturdy pumpernickel as a background. You will recollect that pumpernickel is dark brown in color and anchovy paste is a sort of old rose. I would suggest that the paste be blended smoothly with an equal amount of butter or cream cheese and that the pumpernickel be cut in finger length strips. On one half I would sprinkle dots of green pepper, on the other half place thin strips of pimiento; or if this seems too elaborate, finely mince some hard cooked egg and green pepper together and dip the canapés in this to form a coating.

For a lighter fish paste, as the lobster or shrimp which I suggested, crisp crackers are the best background. To make these canapés, combine the paste with a little finely minced green pepper and mayonnaise. Spread on the crackers making the covering rather thick. Garnish each with a slice of stuffed olive or a small sprig of parsley.

The various cheese canapés are especially good with tomato juice or highballs. For instance, there are roquefort turnovers. To make these, roll flaky pie crust a scant eighth-inch in thickness and cut into small rounds with the top of a small tumbler or by means of a cooky cutter. On each place a half teaspoon of finely crumpled roquefort cheese. Fold over in turn-over fashion. Press with the tines of a fork. Place on a baking pan. Brush with milk to make a shiny crust. Bake about ten minutes in an oven at 400 degrees F. and serve either hot or cold.

If you are using smoked salmon, sturgeon or ham, the canapés may take the form of *appetit brödchen* (little appetite breads) as they are called in Vienna, or they may be cut into two-tier fingers. In making the *appetit brödchen,* the crusts should be cut from the bread and the slices should not be more than an eighth of an inch in thickness. They may be shaped into stars, rounds, oblongs or squares. The bread is then spread lightly and evenly with plain butter beaten to a cream; or with a flavored butter. Smoothly over this is fitted the *brödchen* covering, sliced paper thin. These sandwiches can be decorated further with tiny stars of very stiff mayonnaise put on by means of a pastry bag and tube, or with a slice of pickle or stuffed olive.



"The Summer Left My Hair Streaky and Dull—But I've made It EVEN and LUSTROUS again with Marchand's Golden Hair Wash"

MAYBE too much summer sun has streaked and dulled your pretty blonde hair. You, too, can EVEN-UP the shade, make it NATURALLY EVEN, without dark and light spots, with Marchand's Golden Hair Wash. By diluting Marchand's and rinsing the entire head, you can bring out a thousand tiny highlights in your hair—giving a soft golden gleam.

Refined girls like the skillful NATURAL way that Marchand's restores normal brightness to blonde hair. The blonde who is proud of her hair—the girl who is sensitive about what people think she is doing to her hair—they always prefer Marchand's Golden Hair Wash.

REMEMBER—when diluted with warm water, Marchand's gives blonde hair a lovely natural brightness. Do it at home yourself. To be sure of beautiful results, be sure you get the genuine.

Also Makes Arm and Leg Hair Invisible!

The same reliable Marchand's makes dark excess hair INVISIBLE—like the light unnoticeable down on the blonde's skin. This avoids shaving and coarse regrowths. Makes limbs dainty and attractive.

MARCHAND'S

GOLDEN HAIR WASH

Ask Your Druggist or Get by Mail—Use Coupon

C. Marchand Co., 251 W. 19th St., N.Y.C. F.G.1034
45c enclosed (send coins or stamps) please send me a regular bottle of Marchand's Golden Hair Wash.

Name.....

Address..... City ..... State.....

Harry Carr's Shooting Script

Continued from page thirty-five

Richard's Secretary

ANYHOW Richard Dix and his new bride, Virginia Webster, will not have to go through the usual painful process of getting acquainted. She has been his secretary for several years; and declares her intention of keeping on with the job—marriage or no.

Anna May Wong

Anna May Wong is back to have one more try at Hollywood. When she was trying to break into the films, no one wanted her. She went to Europe to become a famous star; then they decided they wanted her after all. And after she crossed the ocean again they couldn't remember what it was they wanted her for. She is going to appear with George Raft in *Limehouse Nights.*

Little Minister

KATHARINE HEPBURN ought to be a gorgeous success in *Little Minister.* I shouldn't be surprised if she improved on Maude Adams. It is a part made to order for her—mysterious, eerie, whimsical, passionate.

I see they have called off her intended production of *Joan of Arc.* Putting on *Joan of Arc* is a pretty fine way to lose money with any star.

The trouble is that every member of every audience has his own mental vision of Joan of Arc; and no two agree. De Mille tried it once with Geraldine Farrar. She made me think of Field Marshal von Hindenburg in skirts.

Ralph Graves

DUE to no fault of his own, Ralph Graves has had some unfortunate matrimonial experiences. I can only hope that his latest marriage to a Los Angeles co-ed from one of the universities will result in complete happiness. Ralph is quite a remarkable young fellow—both in point of brains and character. He can write and he can act and direct. All he needs is a break.

Sheila's Frank

However Herr Ernst feels about it, Sheila Manners has announced that Lubitsch is a fellow that any girl could love without any effort at all. And I agree with her. At least if he is as charming to girls as to men.

Peggy Joyce

AFTER all these years of trying to stampede into Hollywood, Peggy Joyce has evidently thrown up her hands. She has hinted at a new marriage—to add to her long list.

Pat Powers, usually the shrewdest of producers lost a young fortune trying to ram Peggy down the throats of the screen public. They wouldn't have her and they wouldn't have Texas Guinan.

HOLLYWOOD

How Ruby Keeler Holds Her Man

Continued from page fifteen

"She always wanted to learn to like the things I do—even Jewish food," says Al.

Not so much gadding for Ruby when Al's away.

"In the first place she doesn't like to go out a lot without me, she says. Pictures keep her pretty busy anyway. Of course I want her to feel free to do whatever she likes but it makes me feel swell to know whatever that is she'd rather do it with me.

Constancy. Ruby's a smart girl. And because she loves her husband it's as easy and natural as it is clever.

"RUBY'S AMBITION? A home and children. We're building the home now. As for the rest, give us time, will you?" Jolson continues.

"Another thing—she's so easy to please, Ruby is. 'What'll we do tonight, honey?' I often ask. And what do you think she'll say? 'Anything, Al. As long as you're around I'll have a grand evening.'

"And when Ruby's in Hollywood and I'm in New York I believe she spends half her time thinking up sweet nothings to tell me when I call her every night or to wire me just any time. Sometimes it's only, 'I love you I love you I love you—Ruby,' but boy that makes me grin!

"I wouldn't dare tell her, when we're separated, that I'd even stuck a splinter in my finger. She'd worry herself to death over it. If I'm hoarse she wants me to stay in bed and rub my chest and call her back in the morning so she can tell how the remedy is working. Say, I wish you could know Ruby like I do . . ."

Devotion. The little-boy element in every man needs it. Ruby Keeler's Irish intuition told her that a long time ago.

"Did you ever in your life see anybody as pretty as my wife " Al's enthusiasm is contagious. "I'm still looking at her in amazement. Twenty-four hours a day she's dainty and fresh looking and she's really talented about clothes."

Ruby Keeler's loveliness is very much to her own credit. She admits that when she was small she wasn't anybody's beautiful child. But she, even as nine women out of ten, had the fundamentals of beauty and she's made the most of every single one of them. She's danced since the toddling stage. She's taken fine care of her health and still does, according to Al.

"I'm glad she is," he says, "Because she's so healthy she's always full of life and pep and fun. I keep telling her that if she doesn't watch out she'll stay young that way just as sure as the world!"

And as for personality, that's part of her charm.

"She's full of it," Al declares, "and of course everybody that knows her loves her to death. When we were first married and Ruby wasn't doing any professional work she'd go out of her way a thousand times to welcome my friends, most of whom were strangers to her, and make them happy in our home. And that gives a fellow such a fine boost."

Ruby's personality accomplished that and the good it's done both her and Al Jolson can never be fully estimated. In other words, she's making her personality as much of an asset to her husband as she can. Try to find a man who doesn't "stay fallen" for that!



Skinny? New easy way adds pounds —so fast you're amazed!

Astonishing gains with new double tonic. Richest imported brewers' ale yeast now concentrated 7 times and combined with iron. Gives 5 to 15 lbs. in a few weeks.

NOW there's no need to have people calling you "skinny", and losing all your chances of making and keeping friends. Here's a new easy treatment that is giving thousands solid flesh and attractive curves—*in just a few weeks.*

As you know, doctors for years have prescribed yeast to build up health. But now with this new discovery you can get far greater tonic results than with ordinary yeast—regain health, and in addition put on pounds of healthy flesh—*and in a far shorter time.*

Not only are thousands quickly gaining beauty-bringing pounds, but also clear, radiant skin, freedom from constipation and indigestion, new pep.

Concentrated 7 times

This amazing new product, Ironized Yeast, is made from specially cultured *brewers' ale yeast* imported from Europe—the richest and most potent yeast known—which by a new process is concentrated 7 times—*made 7 times more powerful.*

But that is not all! This super-rich yeast is then scientifically *ironized* with 3 special kinds of iron which strengthen the blood, add abounding pep.

Day after day, as you take Ironized Yeast, watch flat chest develop, skinny limbs round out attractively. Constipation and indigestion disappear, skin clears to new beauty—you're a new person.

NRA MEMBER U.S. WE DO OUR PART

Results guaranteed

No matter how skinny and weak you may be, or how long you have been that way, this marvelous new Ironized Yeast should build you up in a few short weeks as it has thousands. It is sold under an absolute money-back guarantee. If you are not delighted with the results of the very first package, your money instantly and gladly refunded.

Only be sure you get *genuine* Ironized Yeast, not some imitation that cannot give the same results. Insist on the *genuine* with "IY" stamped on each tablet.

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Little Success Stories OF THE STARS

No. 3

BETTE DAVIS

In which she reveals how she finally "found herself"

by J. EUGENE CHRISMAN



Bette Davis in **Of Human Bondage**

"WHEN I CAME out to Hollywood, I didn't expect to last more than two months. I came from Broadway, but I was a shy, timid little thing, so nervous and frightened of Hollywood when I made *Bad Sister* and *Seed* that I just knew they wouldn't want me."

It was Bette Davis speaking, the little girl who had just electrified Hollywood by her amazing portrayal of Mildred, the little cockney slattern in *Of Human Bondage*. Critics who saw the preview pronounce it one of the really great performances of the screen and it is freely predicted that Warner Brothers, to whom she is under contract, intend to make her a full-fledged star.

Those who met Bette when she first came to Hollywood detected something of the electric sparkle which her timidity and bewilderment could only partly conceal. This came definitely to light when she was cast as the storekeeper's daughter in *Cabin In The Cotton* with Richard Barthelmess. Then followed a succession of rôles for Warner's which, while excellent, failed to bring Bette the distinction she coveted.

"An executive at Universal almost broke my spirit," smiles Bette, "when he told me that I had no more sex appeal than Slim Summerville. I cried for days. I think my trip with the Warner Brothers' *Forty-Second Street* special did more to give me the self-confidence I needed than anything else. I began to realize then, for the first time, that the public was interested in the picture, the final product, and not what went into the making of it. When I returned I decided to quit worrying about the trivial annoyances and whether or not the director and producer liked my work. I realized that if I pleased the public they would have to have me."

They will tell you that Bette faced screen oblivion at the time she was selected for the rôle in *Of Human Bondage*. When she walked out on Warners a few months ago in protest over what she termed "dumb dame" rôles and over being assigned a twelve line part as a secretary, the girl for the Leslie Howard picture had not been selected.

"I did many rôles I did not like," she admits, "and *Of Human Bondage* was made before *Housewife*, but it was not released and nobody knew that I would be a hit. It had been agreed that if I took a rôle in *Housewife*, which I thought was unsuited for me, I would be given something good for my next. There it was already filmed in the picture with Leslie Howard and nobody even suspected it, much less myself!"

Several girls turned down the rôle in *Of Human Bondage* and even Leslie Howard himself did not approve of Bette for the rôle but now, gentleman that he is, he frankly admits his mistake.

Another thing which Bette feels has helped give her self-confidence is her marriage to Harmon Nelson:

"It was all just a matter of learning not to subdue or conceal the person who was really me," she confided. "I am really very much like I am on the screen, but I was afraid that people would laugh and call me silly. My marriage has done wonders for me. It became a release for me. At home with Harmon, I began to let go, to let myself be myself, and he encouraged me. I really don't think of being a part of the picture business. I never drag my job into my home.

WATCH FOR ANOTHER LITTLE SUCCESS STORY NEXT MONTH

Hot From Hollywood

Continued from page twenty-nine

National

DOROTHY BURGESS is giving Hollywood the cold shoulder in favor of Broadway and a stage berth . . . The Pat O'Briens came down from Talkietown and adopted a baby born May 17 . . . and they've named it Margaret Mavourneen O'Brien . . . Tim McCoy is forgetting the films for a while to direct the annual round-up on his Wyoming ranch . . . Bob Armstrong and Frank McHugh have been auto-camping it all over the southwest . . . and such fun, they had . . . Pudgy Charles Laughton and his frau have been hiking through the Yosemite . . . and Charlie's ten pounds lighter as a result . . . Patricia Ziegfeld, the Billie Burke-Flo Ziegfeld offspring, is touring the east, lining up the old Ziegfeld stars for Universal's *The Great Ziegfeld* . . . Gilda Gray, Fannie Brice, Marilyn Miller already have been signed . . . Far out in the Pacific, where the Columbia-chartered S. S. *Ruth Alexander* was cruising about with *The Captain Hates the Sea* unit, star John Gilbert slid over the side of the vessel for a swim . . . John was having a swell time until the deck watch shouted "Shark, ho!" . . . and John broke speed records . . . The governor of Kentucky has commissioned tunnel-mouth Joe E. Brown as a colonel . . . and the situation is under control . . . Mary Pickford is trying to make up her mind whether she'll accept a Broadway starring offer, make another picture or devote her time to authoring . . . Henrietta Burnside, the paint heiress, has burned her New York and London social bridges behind her and signed a Paramount acting contract.

Fashions

JEANETTE MACDONALD has her own ideas about womanhood's new freedom . . . when she completes her rôle in *The Merry Widow*, she's going to burn the corsets she had to wear all through the task . . . Warren William loves the sea and its solitude . . . so he's had a pilot house built atop his San Fernando Valley ranch-house, with all the fixings including portholes for windows and the proper red and green lights . . . but the payoff is that you reach the marine den via a stairway that pulls up after you . . . all of which makes Warren a sort of a farmer Robinson Crusoe . . . Lupe Velez has suddenly become one of the colony's smart dressers . . . Dolores Del Rio has launched a new fad of carrying a big magnolia blossom . . . But Joan Crawford hasn't carried out her threat to replace her usual gardenia with a cactus leaf . . . Bebe Daniels appeared at the Biltmore Bowl in a black and white printed foulard topped by a swagger coat of black and white chiffon . . . Carole Lombard is appearing in a new silver and beaded ensemble with a three-quarters coat . . . Mrs. Eddie Cantor has a simply-made coral-caped gown touched off with a sable capelet . . . Patricia Ellis made her appearance the other night in a dinner gown of pink flowered crêpe topped by a pirate model black hat . . . I saw Nancy Carroll flitting about a late spot in a tight-fitting gown of ecru lace and a wide-brimmed leghorn hat.



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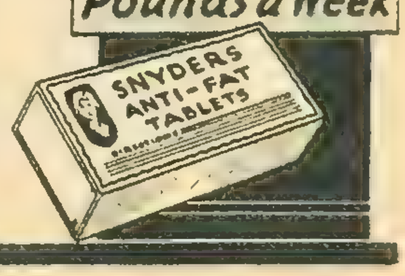
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"I Want a Wife Who Works"

Continued from page twenty-three

embarrassment is much more apt to come my way when I learn by the papers that I am secretly engaged to her, that being the first intimation I had that I could get anywhere near asking her to marry me! Then, of course, (particularly if she gives me the 'gate' as is quite likely), I have a mighty nice opportunity to get real lonesome for her. That happened to me in the case of a charming Pasadena society girl. At least, the picture-taking part of it did.

"And before one realizes it, one has the enjoyable (?) reputation among his young lady friends of using them mostly for publicity purposes! Which isn't so good.

"Yes, my friend, there are a lot of arguments for marriage in Hollywood just the same as there are a lot against it. For one thing, a married couple have a wonderful home life out here. Living is cheap, rents are low, the climate couldn't be better, there's no tons of coal to think about for the winter—and there's lots of places to go and lots of friendly cliques in Hollywood, and members are nearly all married.

"On the other hand, if you are a bachelor (as I am)—see what you miss. And this is such a grand place, too, in which to bring up kiddies!" he grinned.

"You like children, eh?" I smiled.

"I'd like nothing better than a whole carload of 'em!" Doug replied.

"Then you'd better hurry and page that Cupid lad of your's!" I shot back.

"Maybe I will!" he laughed.

After A Moment or two he went on. "Of course, I love New York, too—in a way—just as much as Hollywood. But in New York one is generally always on the go, so to speak, whereas, here in Hollywood, one does have the opportunity to rest and relax upon occasion.

"You ask me about Hollywood parties? Well, the truth is I don't know so terribly much about them, for the girls never seem to invite me!"

Doug said this with a little chuckle, so I don't know whether he was "spoofing" me or not. If not—sez us—what's the matter with all you fair damsels of picture-town?

"I have set an ideal standard regarding pictures," he went on. "And, perhaps, that is why I was so discontented when I first started. I felt I was not good for the screen. I knew I was not good-looking enough.

"Now, on the stage, I could put on the right make-up and emerge looking fairly decent over the footlights, but the screen—ah—the make-up is different. Even now, it takes me very much longer for making-up than it does for the stage."

Possibly, You have noted Douglass Montgomery both on the screen and stage. He has been dividing his time between these since he was fourteen years of age. He was Kent Douglass for a brief time on the screen, but never cared much for that name. And so, *Little Women* and *Eight Girls in a Boat* found him billed as Douglass Montgomery once again.

He appeared both in New York and at the Pasadena Community Theatre in *Volpone*.

He has been on the radio with Katharine Hepburn in *Romeo and Juliet* and, most recently, had the lead in *Little Man, What Now?* with Margaret Sullavan.

And these are just a mere handful of his many triumphs.

His ambition is to become a really great actor and a very popular idol of the fans and, quite probably, these hopes will not be in vain.

He wants to marry sometime and live happily ever after.

"There's one thing I hate and that's divorce!" he told me. "Deliver me from that!"

If he finds the "right" maiden, methinks he will promptly wed and make some little girl one grand and handsome husband for the rest of her days.

But—don't forget—he wants a wife who works!



HOLLYWOOD extends its especial greetings to the stars who celebrate their birthdays in October:

Ted Healy	1st	Lowell Sherman	11th	Charlie Chase	20th
Warner Oland	3rd	Irene Rich	13th	Marian Nixon	20th
Alan Dinehart	3rd	Lillian Gish	14th	Robert Graves	22nd
Buster Keaton	4th	Pert Kelton	14th	Mitzi Green	22nd
Louise Dresser	5th	Mervyn LeRoy	15th	Frances Drake	22nd
Janet Gaynor	6th	Ina Claire	15th	Constance Bennett	22nd
Carole Lombard	6th	Lois January	15th	Sally O'Neil	23rd
Groucho Marx	6th	Rex Bell	16th	Jackie Coogan	26th
Andy Devine	7th	Jean Arthur	17th	John Boles	27th
Jack Mulhall	7th	Marian Marsh	17th	Hugh Trevor	28th
Raul Roulien	8th	Miriam Hopkins	18th	Douglass Montgomery	29th
Helen Hayes	10th	Bela Lugosi	20th	Sue Carol	30th
		Evelyn Brent	20th		

An Open Letter To Lyle Talbot

Continued from page thirty-one

repertoire troupes, there were other women, other girls; and since you came to Hollywood, what a swath you have cut. There is hardly an unattached girl in town that you have not squired at some time or other. Once you were quoted as saying that when you did marry, you would marry an actress, a girl of your own profession. Most of those with whom you have associated have been actresses but evidently you are cautious. You want your marriage to LAST and you have seen too much of marriages within the picture profession to take a chance.

I can understand why you want a wife and home, somebody to take the hair out of your comb and find your other bedroom slipper for you. Like myself, you never knew what a real home was, as a kid. We were both tossed from pillar to post and it made us appreciate home life. But you want a real home or you will remain a bachelor. It has its compensations, I'll admit, especiallv in Hollvwood. Most of the marriages one observes here would not inspire a man to risk his freedom.

But you have been going around with some swell girls, Lyle, one of whom should make you a good wife. Let's take a look at some of them and see.

THERE, FOR INSTANCE, is Sally Blane. I don't know Sally but I do know her beautiful sister, Loretta Young, and if I were picking a wife in Hollywood, I wouldn't look much farther than Loretta. Sally must be very much like her, young, beautiful, sweet and talented. I believe that Sally is your favorite just now and I'd give her serious consideration for the job of being Mrs. Lyle Talbot.

Then there is Gail Patrick, another fine girl but of a different type. I don't believe she would be as much of a home girl as would Sally. I believe that Gail's career means much to her. She is tall, statuesque and dark and she has beautiful eyes. But I believe that Gail is ambitious and I think that she would insist upon following her chosen profession. Her ambition is to return to her native state and become governor or governess or whatever it is you call it and I don't think your temperament would care a lot for that.

But what about lovely Jean Muir? You used to see a lot of Jean, didn't you? From Jean's quiet, somewhat wistful face you'd think her an inconspicuous little person, afraid to speak her own mind. But she isn't. She never hesitates to say what she thinks, to prop boy or executive. Perhaps you'd admire that quality in Mrs. Lyle Talbot, I don't know.

Then there is beautiful and attractive Claire Trevor. A petite blonde with brown eyes that melt a masculine heart. I love to hear her laugh and her voice is one that wouldn't get on a man's nerves when he has his slippers on and his pipe going. She likes to dance and go to the fights, the tennis matches and the hockey games and at the same time, I imagine she could throw together a mean batch of biscuit if she wanted to. You might pause for a moment and review Claire's charms, Lyle, before making your decision.

Of course Alice Faye should be taken into consideration. That combination of German-Irish produces fine wives. She's a friendly little body and could keep up with your kidding and not get peeved; and a kidder like you has to take that into consideration. She came out of the chorus, but remember how many nice wives have. She doesn't like Hollywood very well but perhaps you could make her see it differently. She is just the right size, too, five feet two inches tall, and you'd make a striking couple.

DON'T FORGET WYNNE. Wynne Gibson, I mean. There's a swell gal for you. I spent the afternoon at her beach house, ten miles above Malibu, the other day. Wynne likes solitude and she certainly gets it up there. You never see her at the Hollywood night spots and parties but she has plenty of friends. Wynne is a girl who knows all the answers but she has a heart as big as a bucket and a fellow could be around a girl like her a lot without having a long face. I think she might go out among people more if she had a nice husband, but she wouldn't bore you with it. If you want a real home girl, Wynne is the answer to a home-maker's prayer.

If you can't oblige us with a flying trip to Yuma one of these days soon, please send us a post card. Or better, yet, write and tell us what YOU think about it all. We'll be looking for your reply next month.

Sincerely,

J. Eugene Chrisman



NO ANSWER FROM JOAN

● Busy making "Chained", her new picture with Clark Gable, Joan Crawford put off until "tomorrow" writing her answer to J. Eugene Chrisman's interesting open letter to her, which was published in HOLLYWOOD last month. But "tomorrow" just never came, as is so often the case, and it was with the deepest regret that we were forced to go to press without Joan's letter.—The Editors.

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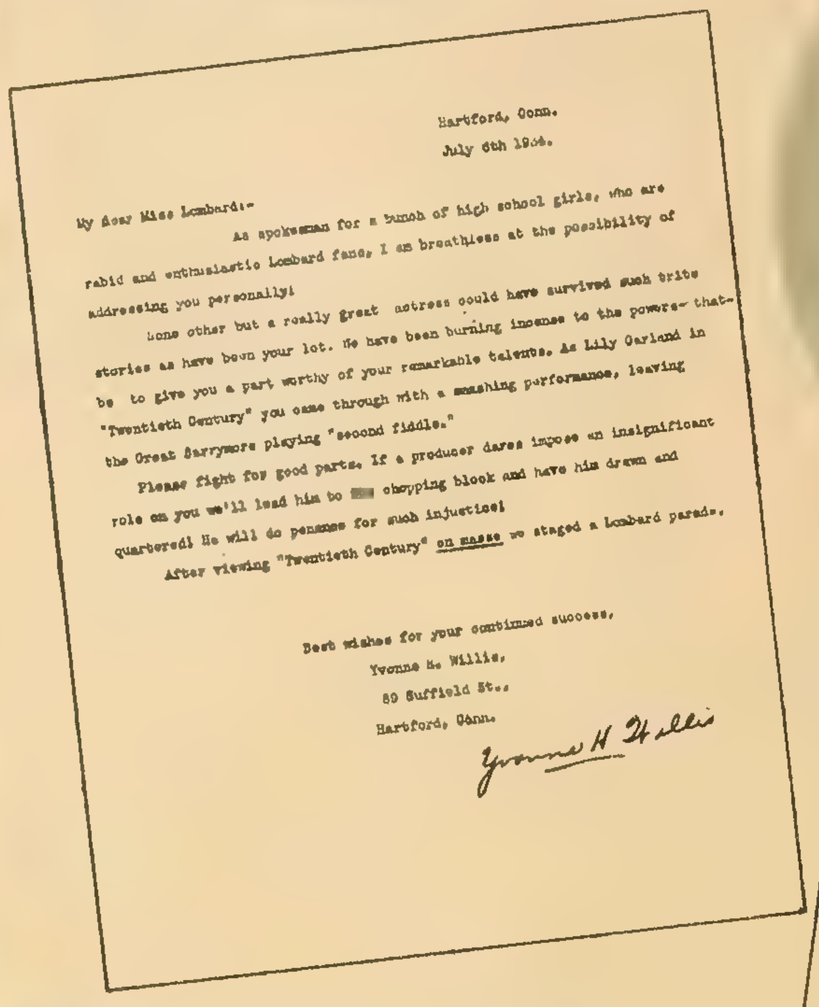
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Drop Me a Line

Continued from page ten



Hartford, Conn.
July 6th 1934.

My dear Miss Lombard:-

As spokesman for a bunch of high school girls, who are rabid and enthusiastic Lombard fans, I am breathless at the possibility of addressing you personally!

None other but a really great actress could have survived such trite stories as have been your lot. We have been burning incense to the powers- that- be to give you a part worthy of your remarkable talents. As Lily Garland in "Twentieth Century" you came through with a smashing performance, leaving the Great Barrymores playing "second fiddle."

Please fight for good parts. If a producer dares impose an insignificant role on you we'll lead him to [redacted] chopping block and have him drawn and quartered! He will do penance for such injustice!

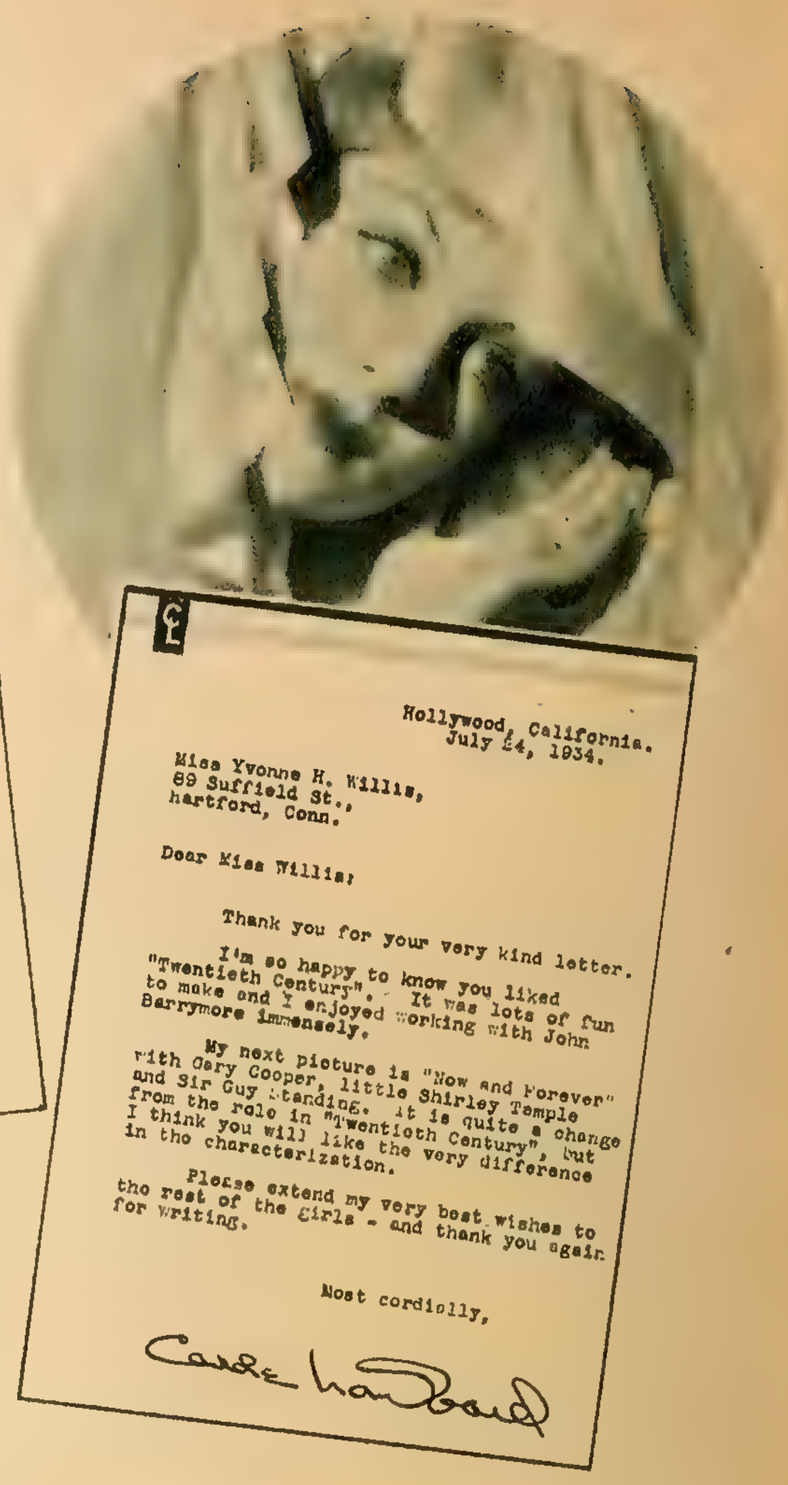
After viewing "Twentieth Century" en masse we staged a Lombard parade.

Best wishes for your continued success,

Yvonne H. Willis,
89 Suffield St.,
Hartford, Conn.

Yvonne H Willis

Yvonne H. Willis, 89 Suffield St., Hartford, Conn., wins $10 for this letter to Carole Lombard, whose reply appears at the right



Hollywood, California.
July 24, 1934.

Miss Yvonne H. Willis,
89 Suffield St.,
hartford, Conn.

Dear Miss Willis;

Thank you for your very kind letter.

I'm so happy to know you liked "Twentieth Century". It was lots of fun to make and I enjoyed working with John Barrymore immensely.

My next picture is "Now and Forever" with Gary Cooper, little Shirley Temple and Sir Guy Standing. It is quite a change from the role in "Twentieth Century", but I think you will like the very difference in the characterization.

Please extend my very best wishes to the rest of the girls - and thank you again for writing.

Most cordially,

Carole Lombard

What Yvonne Willis Wrote

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Carole Answers

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Most cordially,
CAROLE LOMBARD.

tures. I saw this done first in a serial when a shot of an airman who crashed in flames was utilized. Not very long afterwards I saw exactly the same thing in *The Eagle and the Hawk*. The latest is in the opening sequences of *Gallant Lady* when a newsreel shot of the De Pinedo crash is used. The fact that a filmgoer is fully aware of the real-life details of the crash, through having seen it in newsreels and newspapers, is hardly likely to make it entertaining to him on the dramatic screen.

($1.00 Letter) D. JENKINS,
26 Bedford Place, Brighton,
Sussex, England.

Hold It, Lupe!

WHAT'S all this talk about Lupe Velez? Is she really being changed from the devil-may-care way—to a lady? Oh please, Hollywood, don't make a lady of Lupe. You have lots of ladies but only one Lupe. She's the only woman in Hollywood who does and says what she likes and gets away with it. We like her stamping feet, snapping eyes, quick tongue and Mexican brogue. She's real; she's Lupe—but a lady! No, *never!* ($1.00 Letter)

MRS. CATHERINE CRISMAN,
R. F. D. No. 3, Crown Point, Ind.

Modern Mystery

WHEN WE HOLD hands in public, people politely snigger, whisper behind their hands and murmur, "How silly! Did you ever see anything so absurd?" But the same crowd, when they see movie stars in all stages of love-making, always comment, "How sweet! Divine!" Can you tell me how come?

BUDA BRONSON,
Box 475, Ronceverte, W. Va.

The Real Mae West

FOR those who like Mae West and those who don't and who are interested, let me say that the lady mentioned in *reel* and in *real* life could favorably be compared to the sun and moon respectively. We know the *reel* Mae as voluptuous. ostentatious and prepossessing. Shhh! The *real* Mae is diminutive, modest and unpretentious. Other celebs live in imposing mansions in secluded districts; Mae's home is an apartment, the same as yours or mine, and should you chance by while she is passing in or out of her domicile, speak to her and you'll get one of those flashing million dollar smiles, the only thing about her reel and real life which is the same. I know, because I live not far from her and have encountered her dozens of times.

($1.00 Letter)

MRS. PSYCHE C. PRUGH,
1121 South Lake St., Los Angeles, Calif.

Why Indecent?

FINISHING SCHOOL MAY have been branded as indecent by the purity campaigners, but I think it was an excellent preachment against snobbery. And Frances Dee in her "poor little rich girl" rôle actually had me weeping for her. And I, being one of the unemployed, am not given to wasting much sympathy on the poor rich!

($1.00 Letter)

MARY CLYMONTS,
334 Baker Avenue, Webster Groves, Mo.

Criticism Welcomed

EXPRESSED public opinion does much toward altering movie stars' idiosyncrasies. Joan Crawford can be cited as an outstanding example. For months we fans loudly protested against Joan's over-painted lips. We were aware that her mouth was none too small, and an aversion to her developed because she did not know enough to lay off the paint. Hollywood stars and officials are intelligent folks, however, who welcome well-placed criticism. As it is their policy to please the public, something was done in the case of Joan to smooth our ruffled feelings. In *Sadie McKee* Joan's lips were not thickly covered with lipstick. And, strangely, her mouth is really quite attractive in its more natural state. Yes, the stars eventually accept our well-meant criticism and give us what we call for.

($5.00 Letter) EDNA ELSASER,
Boonville, N. Y.

One or more stars will reply to the best letters received during the month. These will be reproduced on this page and $10 will be paid for each letter so published; $5 will be paid for the two next-best letters, and $1 each will be paid for the next five. Duplicate prizes will be awarded in case of a tie. The editors of HOLLYWOOD Magazine will be the sole judges and their decision will be final. No letters will be returned and the right to reproduce, either wholly or in part, any letters received is reserved. Address your letters to Drop Me a Line, HOLLYWOOD Magazine, 529 South 7th Street, Minneapolis, Minn.

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OCTOBER

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Highlights of a Triumphant Life

Continued from page forty

President had instructed his aide to notify Mrs. Harding of Marie's presence.

"And please, Mr. Christian," he said, "Miss Dressler is to have the same suite she has occupied on her visits to so many of my predecessors here. We want her to feel at home!"

MEN, REGARDLESS of their station, were like that to Leila Koerber, a self-styled "ugly duckling" born in utter poverty in Coburg, Canada, sixty-two years ago, who lifted herself by her own bootstraps to become Queen Marie, the idol of millions the world over.

Whether they were rulers of great republics, kings of vast empires, monarchs of finance or the overlords of the social register; whether they were the fellows in the streets, the white-overalled crews who shifted the scenery in her productions, the newsboys on the corners, the dav laborers toiling with picks and shovels, one and all, they worshipped at the feet of Marie Dressler once they made her acquaintance.

Self-educated though she was, Marie had a truly brilliant mind—an unusual mind. She had an unbounded sense of humor. She had a heart of gold. And above all else, she had a creed. Part of it was:

"Honor God, but be yourself—always!"

Once you met Marie, you never forgot her—a fact best illustrated by an incident dating back some two score years ago, in an era when a high and broad wall divided those of the theatre from those of the money aristocracy.

Mrs. Stuyvesant Fish, then the all-powerful ruler of New York's upper strata, had reached over the barrier, plucked off Marie and hoisted her into the circle of the elite. Because the great Mrs. Fish had placed her stamp of approval on the actress, society opened its portals to her.

A guest at a ball given by Mrs. Orme Wilson to mark the formal opening of the latter's then new home on Sixty-Fourth street, New York, Marie's hostess sought her out in the crowd.

"Come with me into the conservatory," said Mrs. Wilson, taking Marie's arm. "I want you to meet my brother, John Jacob Astor."

Introduced, Astor and Marie exchanged pleasantries, then the former bid her goodnight and took his departure.

One night two years later, Marie was leaving the Metropolitan after the opera. On the stairs she passed Astor without speaking, never thinking that he could have remembered her since the occasion at Mrs. Wilson's.

To her surprise, though, he called after her. He shook hands warmly.

"It is splendid to see you again, Miss Dressler," he said. "But what I really stopped you for was that I wanted you to meet Mrs. Astor. I've told her so much about you!"

Marie Dressler's numerous White House sojourns had their inception while Grover Cleveland was president. She was next invited there by President William G. McKinley.

When Theodore Roosevelt succeeded to the post following McKinley's assassination, Mrs. Roosevelt wrote her, bidding her welcome.

Marie's first meeting with T. R. remained indelibly fixed in her memory.

"There were several persons in one of the upstairs sitting rooms, and before I realized it, President Roosevelt had slipped in and was moving from one to another with his famous 'De-lighted—de-lighted'," she once told me. "I was overwhelmed with interest in him, but I could not keep my eyes off the strong neck that was being inclined here and there at different points about the room. He did everything so quickly and thoroughly and was through with it. I watched him with both amazement and curiosity, and after a time he came up to me.

"'Well, Miss Dressler,' he beamed, 'we meet at last! What do you think of me?'

"'I think you have the most wonderful neck I ever saw!' I answered, and he laughed as only T. R. could laugh.

"'That beats any answer I ever had,' he admitted, pleased that I had told him my real thought."

MARIE'S INITIAL CHAT with President William Howard Taft lingered with her because it resulted in slight embarrassment for both. Marie had been ushered into the executive office, and as Taft started to rise from his desk to greet her, she said:

"Please don't get up, Mr. President, for I have a most comfortable feeling when you are in that chair. Everything seems so calm and sweet!"

"I don't know just how to take that," retorted the President, chuckling.

"There was always a bond of sympathy between President Taft and myself," Marie told me, "because of our size. I admired his courage, because, defying ridicule, he always purchased two seats for himself when attending an entertainment where he wished to be comfortable. I have often wondered how he felt one night when he reached a theatre and discovered his two seats were divided by an aisle!

"Mr. Wilson," Marie went on, "was more serious than any of the other presidents I knew."

However, the star was closer to the throne-room of the nation during the Wilson regime than ever before or since.

Because of her war work, in which she toured the land from one corner to another at her own expense as a liberty loan speaker, making as many as 130 speeches in a single month, Marie had open access to the White House. She was one of the very few who could enter the grounds or building during those trying days without a pass.

The Calvin Coolidges and the Herbert Hoovers frequently, during their respective tenancies of the White House, invited Marie there for brief stays.

LESS THAN TWO weeks after Franklin D. Roosevelt moved into the historic mansion, Marie received a note from Mrs. Roosevelt, inviting her to Washington for a visit. F. D. R. and Marie had become warm friends in the hectic days of the European conflict when he was assistant secretary of the navy and Marie was devoting herself to treasury department needs.

President Roosevelt appointed her as

a member of the code authority to bring the talkie industry under the NRA.

Marie once insisted to me that she alone had frightened General Pershing out of the presidential race.

The leader of the A. E. F. had returned to the states a national hero, and he was bending his every effort toward the success of the Victory loan. Marie was sent along with him on a country-wide tour in behalf of the bond issue.

"Sometimes my speeches were written for me by celebrated persons, but mostly they were impromptu things," she declared. "Sometimes I scolded. Sometimes I coaxed. My methods varied according to the audience.

"If it seemed to meet the situation to crawl out from under a table at General Pershing's side at a banquet, I did just that."

MARIE DRESSLER was married twice, but she admitted—to use her own words—"many, many amours. Love was a chronic disease with me—and I hope it continues that way!"

She was only fourteen when she suffered her initial heart pangs. She had bestowed her affections on the leading man of the troupe in which she was a $4 a week chorine, then awakened to discover that he had decamped overnight, never to be heard from again.

Marie's name was enblazoned in electric lights along Broadway when Cupid again clipped her with an arrow. Aboard a liner en route to Europe she met the good-looking, witty John H. Dalton, of the Back Bay Boston Daltons.

A year after their marriage, he fell victim to a malady that left him a hopeless invalid and robbed him of his mirth and carefree attitude. He became morose and cranky, even with his wife. Marie, however, never appeared to notice his changed attitude. During the seventeen years he lived she showered him with affection, attention and every luxury.

It was cancer, complicated with heart disease and other ailments, that finally caused Queen Marie's death.

Few persons know that Marie was first stricken with this malignant malady more than twenty years ago, because, there was one plank in her platform of life that read, "Don't carry sore throats and sore corns into other people's lives."

It was while she was in Denver with *Tillie's Nightmare,* most profitable to her of all her footlight starring offerings, that she was first stricken. She was placed aboard a special train and rushed to New York, where she underwent an operation.

Three years ago she was operated on again down at Santa Barbara. The third attempt to check the malignant growth was made in New York in February.

Four months have elapsed since Marie went back to the Santa Barbara hospital in a final effort to regain her lost health. So ill was she that for weeks even her closest companions and advisors were not permitted to see her.

When the doctors finally decided that the end of her glorious career was approaching and that she was beyond medical assistance, she was removed to the million-dollar estate of C. K. G. Billings at Montecito, just outside Santa Barbara. It was there she died July 28.

C. K. G. Billings was Marie's friend in youth. He remained her friend as death stole up.

Men were always that way to Marie Dressler!

Mundin's Always Good for a Laugh

Continued from page thirty-seven

FORTUNE'S REAL SMILE on the little chuckle-maker came when the head comedian turned tempermental just before a performance and Mundin was rushed into his place. On that very night Andre Charlot, in need of a comedian, visited the show. Before he left he had signed Mundin for his famous *Charlot's Revue,* convinced he had discovered one of the finest pantomimists in all England. Mundin proved a sensation and for seven years held a featured spot in these revues.

Having made four English films, Tommy—as everyone calls Mundin— decided to take a flier in Hollywood.

It took him seven long months to land his first job. "But," he grinned, "I'd have stayed seven years to get my chawnce. I wouldn't be licked."

When the call did come for him to play the rôle of the taxi driver in *The Silent Witness,* Mundin was down to his very last dollar, his money tied up in frozen securities. For a week he walked to the studio, several miles distant, and went without luncheon until his first pay check arrived.

OTHER PICTURES FOLLOWED but it was *Cavalcade,* that gave him the big boost. Since then he's been about the busiest comedian in Hollywood.

"Just so I work. that's what I like," he told me. "Naturally, I prefer a variety of rôles. I wore the same butler's livery in five consecutive films and the pants got in the habit of meeting me at the studio gate each morning.

"You have to learn to do everything in these Hollywood pictures. In one I had to ride a horse. I'd never even been on one. I made the scene—an actor always does what the script calls for—but I didn't sit down again for a week. You see, I read the scenario but I guess the horse didn't.

MUNDIN IS As hilarious off the screen as on. He's always punning, always pulling fast ones. When you hear a burst of laughter on the studio lot you will find him tucked in somewhere. He's great fun at parties and in demand as a dinner guest. He can be as dapper as Menjou, as rowdy as Wally Beery.

With glee he tells how he received a cable from an English producer who once turned him down flat, asking his price for a London picture. Mundin cabled back, "Why this idle curiosity?"

"I like America. I like Hollywood. I like the spirit of efficiency that governs the studios," he told me. "I like the sunshine. And say, we have our first real home and a garden, too. We have dozens of roses, some this big," and his slender hand outlined a mammoth circle.

"Anyway," he added, "I want to stay in Hollywood."

He'll stay. He's captured the film public. He's blessed with the looks and the bubbling humor of the natural comedian and the world needs laughs!

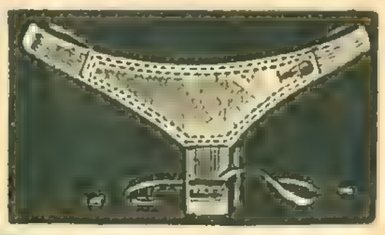
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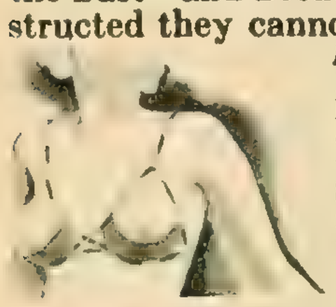




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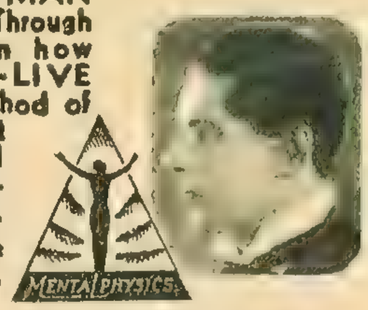
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Shadow of the Snatch Hangs Over Bing

Continued from page sixteen

sound like a play for sympathy on his part. And he is too much of a man to encourage that sort of thing. As he has often said to me, "Every one has his own griefs, troubles and periods of great trial. I don't see why mine should be magnified. But I do think that no one could ever overstress the courage and spirit of Dixie, my wife, during all of this time. She proved herself a great soldier. She had a hard and lonely battle to fight and win—a battle for calmness, self-preservation, to keep herself from going to pieces—because three lives depended upon it. The babies' and her own. It was the sort of battle that we men don't know much about. But all mothers do."

The Crosby Household has become a joyous place, indeed, with the arrival of the twin sons, who incidentally were incubator infants, owing to their diminutive size—less than four pounds each, they weighed. However, a shadow hovers over the home notwithstanding, and probably always will. It is the menacing shadow of clutching hands.

I am convinced after my talks with Bing and other stars whose children have been likewise threatened by kidnapers that the ugly scar of this horror can never be removed from the heart and inner consciousness.

Certainly, it has wrought changes in Bing personally—not Bing, the professional singer and "crooner" that radio and film fans know. But Bing, the father, the man. He seems to be another person. He appears suddenly to have grown years older, deep within himself, and his prevailing mood is one of seriousness, of introspection. His friends, his family and his co-workers have commented upon the great change that has swept over him. Almost any stranger could detect that underneath his surface calm there is a turbulence ravaging his inner self.

There has also been talk about Bing's intention to quit the screen. Various reasons have been given for this. Bing himself has dodged the issue. He has fooled even the interviewers who have sought his purposes.

Few persons realize just what a smart person this Bing is. He doesn't tell everything he knows or thinks, ordinarily. It is characteristic for him to agree with writers and allow them to draw their own conclusions.

Gossip has been making the rounds that he is going to retire very soon to a ranch and become a gentleman farmer. He is sick of pictures and longs for the peace of the countryside, 'tis said.

I believe from my talks with Bing that he honestly wants to quit the screen, and the sooner the better. But I don't think the reasons advanced by gossip and surmise are the real ones. I believe the true and way down deep reason why Bing wants eventually to leave the film business is because of this kidnaping threat.

I believe that in it he has had a fulsome taste of the "magnificent rewards of Hollywood fame," and that he is completely fed up with the entire business of spotlighted glory and its heartbreaking aftermath of desolation and despair. I think after his recent new contract expires he will definitely retire from the screen—and possibly even before.

In Our Last talk, just prior to the advent of the twins, he said:

"After all, it's an ironic climax to a film celebrity to have one's child, or children, forever faced by criminal threats. It makes all of the effort and the success of a career seem flat, useless. Every man works ultimately for one thing, and that's to build up the unit of the home with children. When you direct all of your effort toward that goal, and reach it to find that your home is threatened with destruction because of some peculiar trick of fame, of the spotlight, which throws everything out of proportion—well, you just feel you want to pack up your family, and take them away some place where you can stand guard over them yourself.

"That's why I've bought this typical old-time California ranch down in San Diego county, near the border. It almost adjoins Douglas Fairbanks' Rancho Santa Fe. I want a permanent home for my wife and children—a simple, beautiful, natural country place where the youngsters will have plenty of space to move around—and where we all will be isolated from too much spotlight stuff.

"That's the trouble with Hollywood. Everything is distorted by the limelight. We're all supposed to be millionaires and billionaires! And that's why we are always threatened with kidnaping and extortion.

"You know, if only the truth—the real truth—were told about film salaries, I believe the crime wave directed against Hollywood would stop. And we could enjoy life and our children and our homes, with the same peace and happiness that Heaven intended.

"With disturbed economic conditions in the country—men out of work, families losing their homes, children not getting enough to eat in many instances—it's understandable why bitterness fills the hearts of men who read about the

Do You Know—

1. In what show was Ruby Keeler playing when she met Al Jolson?
2. For what present famous star did Harry Richman, now a famous entertainer himself, once play the piano in a vaudeville skit?
3. To whom does Marie Dressler's will leave the bulk of her estate?
4. What couple are planning to circle the world on their honeymoon in a 125-foot cruiser?
5. Who refused a part in Cecil B. DeMille's *Cleopatra* when it was offered to her?

(*Answers on page* 65)



Yes, sir! It's Eddie Cantor himself, and that blues singer Ethel Merman in Eddie's new picture,* Kid Millions. *This first still will give you an idea. . . .

other fellow making a fabulous fortune when they have nothing themselves. I'd probably feel that way too, if conditions were reversed.

"But the terrible pay-off on all of this is that the phoney and highly colored figures about Hollywood incomes are printed, and not the correct ones. Articles never tell what we have left after the bills are paid!

"To begin with, the income tax automatically cuts our salaries right in half. Then there are commissions to be paid —not one commission of 10%, but usually two or three. After that come living expenses and all the hundred and one incidentals directly connected with our jobs and the peculiar position in which they place us. By the time everything in the way of absolutely necessary deductions is taken out of the gross income, it will be discovered in black and white that most of us in the Hollywood limelight today—with very few exceptions—are far from being rich. In my own instance, I feel if I can save around ten per cent of my yearly income I am lucky."

I Have Always admired Bing Crosby's intelligent action when he received the threat against his child. He went immediately to the police and department of justice officials, and laid his troubles in their willing and helpful hands. He didn't put on the big act of bravado and try to handle matters his own way

I wondered how the thought of having his helpless little son ruthlessly torn away from him and his wife affected Bing. I also wondered whether this embittered him against the world, or shook his faith in God.

As pointed out elsewhere, Bing is a more or less taciturn chap. He is given to action rather than words. I think it is a conscious gesture on his part, this matter of trying to keep his deep feelings to himself. And that is why I feel his free and unrestrained answers to my personal questioning have especial significance. They follow:

"Well. . . . the first thing that happens to you after a kidnaping threat against your child is that an icy fear lays firm hold on your heart. You're stricken numb by the shock. And then the reaction sets in almost immediately. You become a fighter. The fierce and cruel injustice of the thing enrages you and from somewhere you get enough strength to tear the earth apart with your two hands. God help the kidnaper that you could lay hands on at that time, provided it was a man to man fight, minus guns!

"And then after those primal emotions have passed, and reaction sets in, you reach out hungrily for your religion and philosophy and you pray. You pray for your child's safety. . . . for strength for your wife. . . . . and yourself, so that you can carry on your daily work and protect your home. Your faith in God isn't shaken in that kind of a dark hour —it becomes a stronger and mightier force. That just about tells it, I guess."

I Asked Bing if his routine of life had been changed.

"Yes, your routine of life does change, and so does your psychology. For one thing, your freedom is cut off with one sharp blow. You no longer slap a hat on the back of your head and hop into your car to go where you please. You pack a gun on your hip and a bodyguard follows along. Your home is protected by armed guards day and night. You are constantly surrounded by a little arsenal.

"The thing is that you suddenly, and perhaps forever, live under a shadow. It's been hard for me to get used to such a new condition of living and new psychology, because I have been completely free all of my life.

"You go along in a happy, care-free manner year after year—the sky is serene, and the world a wonderful place to live in. And then one day, without any warning, a black curtain drops, shutting you off from the world you thought was so marvelous, and you find yourself isolated and very much alone. Things don't look quite so good as they once did, and you feel a little soured on the world of men!"

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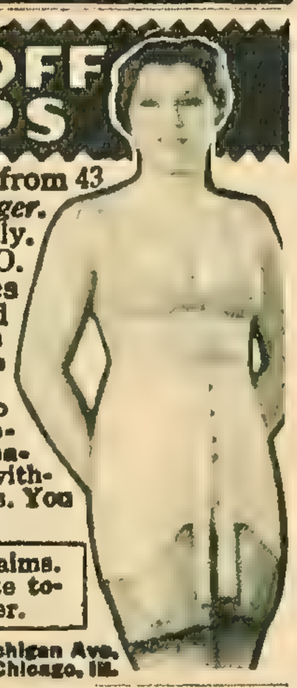
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With the News Sleuth

Continued from page twenty-nine

An Orchid to Virginia

No Hollywood ex-wife ever assumed a more gracious and conciliatory attitude toward a former husband than has Virginia Bruce in her utterances about John Gilbert. Virginia, once more under contract to Metro at $450 a week, isn't going to permit anyone to drag John's name in the dust.

"I should like very much to use the name Gilbert in my screen *comeback*, but I am told by my studio that I cannot—that it is not good business!" she said the other day. "I am told to go ahead and carve a great career—as great as Jack's—on my own. But I don't see how I ever can do that. Jack was and still is one of the greatest actors of them all. No one, least of all I, could ever parallel his brilliant life."

And, while her producers may insist that she is Virginia Bruce in the cast list, her own private life is going to be her own. If you need proof, phone her home and ask for Miss Bruce. You'll quickly learn that there's no such person in real life, but that there *is* a Mrs. John Gilbert!

John Starts Over

MEANWHILE John, himself, isn't doing so badly, despite all his sputtering — via the courts — over the one-sided deal he was getting from Metro after Greta Garbo had won him a comeback opportunity in her *Queen Christina*. The former great lover of the flickers has been given his release by Metro and has signed a long-termer with Columbia. Of course John isn't drawing down $250,000 per picture as he did in the old days, but even the $25,000 he's receiving looks good to him in these trying times. You'll soon be seeing John and Wynne Gibson together in Columbia's *The Captain Hates the Sea*.

Mary Brian Engaged!

Mary Brian, now on a personal tour in the east, is flashing a platinum ring containing three circlets of diamonds and sapphires on the proper finger of her left hand.

Now the average first guess would be that Dick Powell slipped the bauble on Mary's finger, but we Hollywoodians know that can't be true, because Dick wouldn't be showering all that attention on Margaret Lindsay if he were engaged to Mary.

Quizzing Mary gets the news scribblers nowhere. for Mary's one girl who can keep a secret when it comes to matter pertaining to her heart!

The Tailor Profits

THE other afternoon, Clark Gable motored out to Los Angeles' Grand Central airport to see some friends off for New York. Gaining admission to the terminal was easy, but when Clark turned to depart, that was something else again. He was all dolled up in a costly new white flannel suit consisting of double-breasted coat and English slacks. Before he reached his motor, however, women autograph hounds had most of the trousers!

Sun Shines for Rudy

There Are some big Hollywood moments looming for our old friend, Rudy Vallée, now that his erstwhile wife, Fay Webb, has affixed her signature to a legal armistice and the Warner Brothers have given him a talkie contract, plus the fact that Fox has big things in mind for his heart-beat and protegé, blonde Alice Faye.

Rudy won't have to appear in court in connection with his divorce battle for several months because of his new understanding with Fay, so he's accepted the Warner offer of a long-termer calling for one vehicle a year, the first to be made at once. They're calling it *Sweet Music*.

And as for Alice, just back from a visit to Rudy in New York, it's all settled out at Westwood that she's to have some of the fat parts originally intended for Lilian Harvey, whose peeve at the Fox chieftains is causing her to flee back to Europe.

Georgie Redecorates

GEORGIE RAFT'S red-and-white dressing room at Paramount brought down on his head so much kidding that he's had it all down over in super-masculine fashion. The interior has been entirely revolutionized, with pictures of pugilists, speed boats and pilots and famous horses and jockeys supplying the added touch.

It's Different Now!

Metro Inveigled Grace Moore away from the operatic stage long enough to come to Hollywood two years ago and star in *Jenny Lind*, but Grace didn't jell well in the talkies, and Hollywood had the same effect on the beautiful Grace. so both studio and songster agreed that it was a draw. Then Columbia, baby of the major producing organizations, got ambitious and induced Grace to try again.

The cream de la cream of Hollywood's inner circle turned out the other night for the preview of Grace's new vehicle, *One Night of Love*, and hardly a personage left the theatre without planting a congratulatory kiss on the singer's cheek.

Norma Shearer, Maurice Chevalier, Gloria Swanson, Herbert Marshall and more than a hundred other top-notchers were on hand to cheer Moore's new success.

Hepburn Is Safe!

KATHARINE HEPBURN — Katie, they call her now—isn't going to have to worry about pin money for the next two years at least.

All this sputtering you've heard going on between Katie and Radio, where she began her talkie career, has resulted in a new contract for Hepburn that provides that she will make six pictures for that concern within the next two years at a salary of $50,000 each. Katie's first under the new agreement calls for her occupying the stellar rôle in *The Little Minister*.

Make-Up "Made" Jean Muir

Continued from page thirty-nine

learned that *brown* eyelash make-up was infinitely more effective. And more artistic. It didn't give that artificial look that hardens a face so.

"Finding out the facts about eye shadow was an experience too. Lovely, pearly gray eye shadow that seems to melt away into the skin. I had always objected to it on the grounds that it made you look 'false.' But, I discovered, there are eye shadows *and* eye shadows! And the kind I speak of helps to give your face that vitally interesting moulded contour.

"I've never liked exotic effects. Especially on blondes like myself. But I learned there's such a thing as being too simple in makeup as well as too exotic . . . Powder bases, for instance, meant nothing to me at all. A bit of powder, a dab of rouge—and the trick was done so far as I was concerned, until I came west.

"Here, they put a foundation cream on me for the first time. I didn't pay much attention to what they were doing until I looked at myself in the mirror. Now I'd seen girls around the studio and at the restaurants with that 'glowing' look. And I'd envied them madly. They were just blessed with a super sort of skin, I explained it to myself But when I looked in the mirror that time I knew they hadn't left the 'super' skin to nature alone! Mine was glowing too. *I* had that velvety look and my powder and rouge were smooth as silk.

"Foundation cream takes away that pasty look from a blonde and gives her face an even, golden glow. And there are certain shades that make a brunette seem like something out of Venus' own book.

"Another thing—these creams I've learned to use, foundation, melting cleansing, and tissue, are made of oils that tone in with the natural oils of the skin.

"I owe a lot to Hollywood. But most of all I'm grateful that it has made me *define my own personality*. . . ."

And what Jean Muir has done, you can do for yourself.

She is a classic type but that was entirely lost under the Dutch bob she speaks of, when she first appeared. The slightest over-accent in make-up could coarsen her. But she had gone to the other extreme. She wore none. Consequently she had that negligible look. So as soon as we contrived a new hairline for her, we began defining her features. We gave her a definite eyebrow line with a brown eyebrow pencil. We gave her a definite mouth by making the shape of the lips distinct, clear-cut. This added a touch of sophistication.

It's astounding to note the difference between that early picture of Jean and the one that was taken not so many months later. The hair of course had a lot to do with it. By parting it in the middle and drawing it severely to each temple, it gave her features a sculptured aspect. The ends of the hair were drawn in at the sides in a close wave and flat curls. Then we extended her eyebrow line to coincide with the hair line on the forehead, and made her mouth distinctly full. Notice too, Jean's added poise, her new assurance. That comes with beauty, with the feeling of being correctly groomed. . . . Her eyes, you'll observe, look twice as large and lovely with the delicate shadowing and with the fine line drawn under the lower lashes.

Moods—and lights. These govern the modern woman's appearance. She never thinks of wearing the same make-up for evening as she does during the day.

With a girlish black lace frock and an open-work black dinner hat, Jean wisely softens her hair. She brushes out the curls of her long bob so that they fluff out in back. Her lipstick is bright. She uses a natural powder that gives her skin a creamy substance.

For formal evening wear her entire make-up is accented. And this time her hair is dressed close to her head in loose waves that end in a cluster of curls.

Nothing gives one quite the sophisticated air as very smooth hair brushed abruptly off the forehead and dressed with a diagonal tailored wave. Jean describes it as a "happy complement to the new fall black satin gowns."

But a different day, a different mood, brings another Jean to light. A Jean of classic simplicity who goes in for capes and cavalier cuffs. Her mouth, in this instance, is more curved. It is arched higher in the center. Her hair is brushed softly back and the waves are very loose, very wide.

Jean Muir is no longer just another pretty girl. She has learned to dress and make-up her own personality. *To be an individual.* So, too, can you. . . .



Here's John Gilbert in his rôle of a fast-talking reporter in* The Captain Hates the Sea. *He hopes you like it!

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29x5.50-19		3.35	1.15
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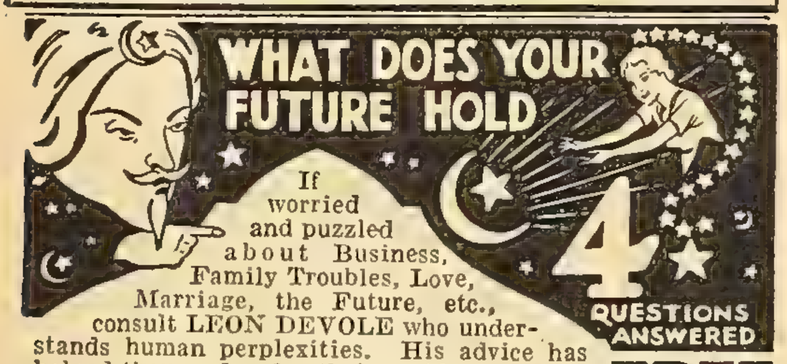
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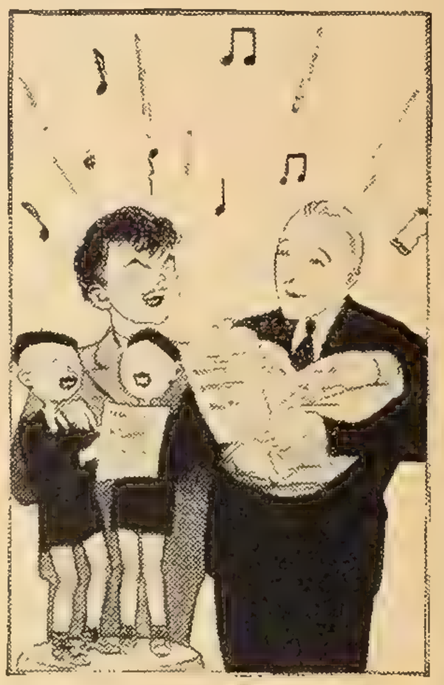
STRANGE Movie FACTS



THERE must be a ruling that actors have to sing for twins in Hollywood, for the only two actors to rate 'em are the two most popular singers—Lawrence Tibbett and Bing Crosby.

Shirley Temple thinks pictures are just swell because all the clothes Paramount had made for her to wear in *Now and Forever* were given to her after the picture was finished.

Dawn O'Day, chosen to play the coveted rôle of *Ann Shirley* in *Ann of Green Gables*, is going to use Ann Shirley as her own screen name from now on.



Marlene Dietrich is spending a small fortune to have iron bars placed in all the windows of Colleen Moore's home, which she has just leased.

When Alice White entertains at dinner she furnishes her guests with the music of a complete symphony orchestra . . . you see, Alice's home is on a hilltop overlooking the Hollywood bowl and she only entertains on the nights of symphony concerts.

An Australian admirer has sent Irene Dunne a nugget of gold valued at $75 for her to autograph by etching.

Ivan Lebedeff controls his monocle so perfectly because he's had it notched all around the edge.

Buck Jones, the western hero, has more than 300 birds in his aviary.

It wasn't much trouble to secure 500 genuine Hindus when Paramount started to film *Lives of a Bengal Lancer.* Five hundred olive pickers were brought in from the Imperial valley, which is the largest Hindu colony in America.

The Merry, Merry Widow

Continued from page twenty-four

The picture was hardly underway when he caught it too. After seeing Kay Francis for years, suddenly the Chevalier eyes opened, and those who watched nodded sagely and said: "It's love!"

Oh, they all deny it. That's what adds zest to Hollywood romances; you're just good pals, always. Take out a marriage license and you're just being good pals. Get a divorce—still pals.

"Loff? Oh-h-h-h no!" grins Chevalier. "You should give me a chance to enjoy life before you take me to the altar again, no? I was such a long time married! As soon as I finish this picture, pouf, I am off. I go to Cannes for three months, then maybe a picture in England."

Meanwhile he and Kay Francis are seen everywhere together, raven tresses close to the boyish haircut of Maurice.

And Lubitsch was having the time of his life playing cupid, cut-up, and comedian, with a bit of directing thrown in sort of incidently. He was always up to some new mischief.

He had the time of his life "ribbing" the pretty girls in the lavish scene picturing the interior of Maxim's. These girls were to gather at the door and welcome Chevalier, ending up by lifting him above their heads while he laughs: "Oh, girls, it's great to be in loff!" Lubitsch had them lifting Chevalier until their arms ached. Did they get back at him? Wait.

Then he aimed a "rib" at Marcel Achard, famed French author who handles the dialog in the French version of the picture. The two versions are made simultaneously; the English cast steps aside and the French cast steps in for each "take," with Chevalier and Miss MacDonald changing from English to French for the two versions.

A great dane, Prince, plays an important part in the picture, and it was necessary to register the dog's bark. This was shot. Then Lubitsch called back the dog and his trainer.

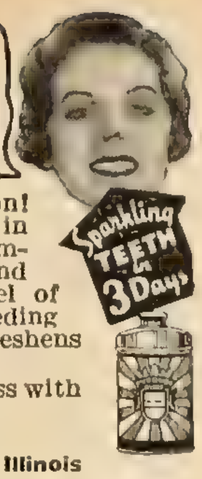
"Now we have the dog bark with a French accent," he announced, glancing sideways at Achard. The Frenchman swallowed hard. He said he did not understand.

"For the French version, I insist the dog bark in French," Lubitsch said. Then he could no longer keep a straight face. And for that, the director was fated to be repaid.

Next he singled out Bela Loblov, who was imported to play a solo on that priceless violin of his. The Gypsy violinist was summoned for the take. Lubitsch went to elaborate lengths to get silence. He made an announcement; this was to be the highlight of the picture, nothing must prevent Bela from recording the solo perfectly. Cameras started; unforgettable music poured from the violin.

"Now we play it back," Lubitsch said. The order for a play-back flashed to the sound room. In a moment the recording

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of the melody came through the loudspeaker; hauntingly beautiful. But what was that? A sour note? Impossible! Then another! And then, ye gods, what a cacophony of discord!

Poor Bela Loblov, a crazed gleam in his eye, tore his hair. He reached for the violin that had betrayed its master, to do violence. Lubitsch laughed and Bela halted. Then he understood—Lubitsch had arranged a fake playback, with some one else playing the melody.

CHEVALIER WAS next on the list of victims. He was talking earnestly with Irving Thalberg when the director sent a boy over to the French star.

"Lubitsch says cut out the gossip; you're wanted on the set," was the message.

"What do you mean?" demanded Chevalier. "Cannot you see I am talking with Mr. Thalberg?"

"Never mind that, come along," said the boy. Then, to escape massacre, he confessed that Lubitsch had put him up to it.

And now for our vengeance. Herr Cupid had things coming to him, and they came.

When the girls in the welcome scene finished lifting Chevalier thirty times, they crept off to conspire. All smeared their lips with all the lipstick they could, inches of it, and ambushed the director. With fiendish cries they sprang, bore him to the ground, and simply covered him with lipstick!

Marcel Achard did not witness it, but he too was avenged. Absent from illness, Lubitsch took his place. The French cast assayed a scene with Lubitsch directing in French. It was a noble effort, but the French that Lubitsch used was like nothing ever heard in Paris. All confused, they halted. Lubitsch glared.

Chevalier stepped up and tapped the maestro gently.

"I did not know, pahdon me," he said, "but are we also making a Chinese version?"

Maurice grinned. He, too, had gotten even. Remained the outraged violinist, and this is what he arranged. Fate played into his hands.

During the picture, Lubitsch is in the habit of passing the time between scenes by playing the piano. He loves to improvise, rambling along on the keys. Sometimes Miss MacDonald sings with him. Bela saw his chance and had the mike swung over the piano getting a recording of Lubitsch.

Time came for the orchestra to record the beautiful Merry Widow waltz. When it was finished, Lubitsch asked for a play-back. A moment of silence, and then the aimless strumming of the maestro at the keyboard greeted him!

Don't get the impression that Lubitsch was neglecting the rôle of cupid. Each day he had some new plan for Miss MacDonald's wedding, each more outlandish than the last.

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in brilliant costumes; Madame Albertina Rasch must direct her throng of dancers through a loudspeaker; the fifty piece orchestra seems lost in so large a crowd. All available make-up girls in Hollywood are on hand. The ambassador's ball will give you a thrill if nothing else can. Talk about hard work—for the first time Lubitsch looks harrassed. Players waltz perspiring under hot lights, Chevalier and Miss MacDonald stand on the garden balcony, forced to do their scene over and over because noises will crop up with so many on the set.

And here, comfortably relaxed with his feet on a stool, reclines the ambassador himself, Edward Everett Horton. He isn't in the scene.

"I'm the only one enjoying my party," he observes, "which is quite as it should be."

At last we cornered Jeanette.

"Making the crying scenes was terribly difficult," she said, "but the rest has been great fun. You know, I had to cry for one solid week? I would go home feeling miserable, and wake up the same way. Crying seems to give me a melancholy hangover.

"Then it tightens the cords in your throat so that singing is almost impossible. I'm glad that is over. Now all I have to worry about is next week, when I spend four days in jail.

"These songs always make me feel like crying," she said: "*Songs My Mother Taught Me, Trees,* and a little French piece called *Tes Yeux.* None have any sad associations; they just make me feel sad."

The *Merry Widow* is the third production of that name, but there the resemblance to its predecessors ends. Twenty-three years ago Oliver Marsh cranked the camera on a one reel production featuring Wallace Reid and Alma Rubens. Again, in 1925, he filmed the Von Stroheim version with John Gilbert and Mae Murray, and now he is behind the camera for this picture.

No Other Picture has attracted so many visitors to the Metro lot, to view the spectacular settings and listen to the music. Clark Gable sauntered by.

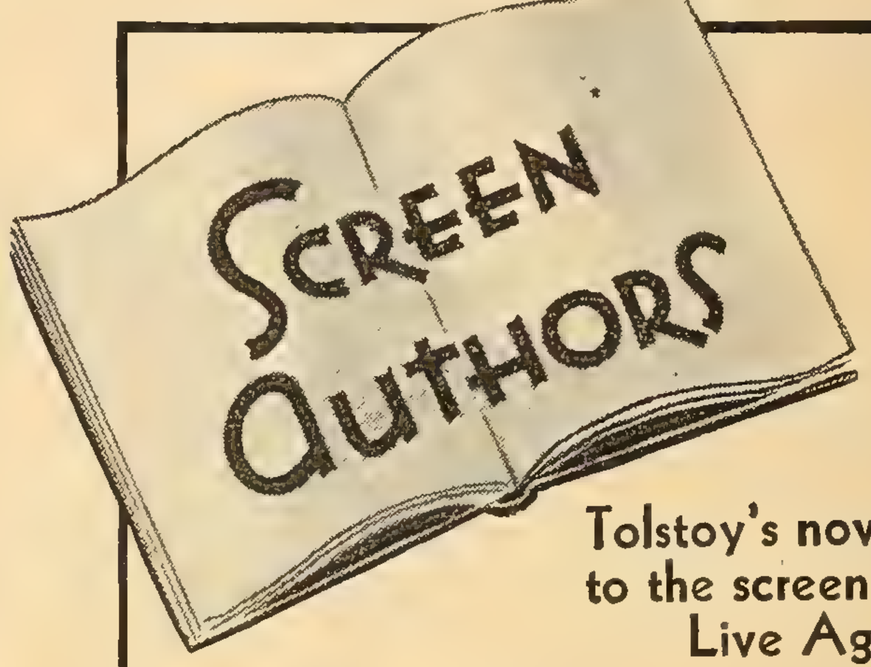
"Believe it or not," grinned Gable, "I got my start in pictures in *The Merry Widow.* Von Stroheim let me carry a spear as an extra in his production."

But I stray from the love theme. As I said, romance seemed to be in the air during the production.

Finally, who should catch the infection but the director, himself!

The girl is Sheila Manners, and it's romance with a capital R between her and Lubitsch. They met professionally a year and a half ago, but it wasn't until *The Merry Widow* brought them together that casual acquaintance blossomed into love. She admits the fact frankly, but Lubitsch clings to Hollywood's conventional "just pals" statement.

At all events, the atmosphere on stage 15 was quite definitely amorous. Maybe it was the music. Maybe Chevalier started the epidemic with his romance with Miss Francis—or possibly we should blame Miss MacDonald, who welcomed home her fiancé with such fervor. Lubitsch himself may have brought the germ onto the set—who knows?



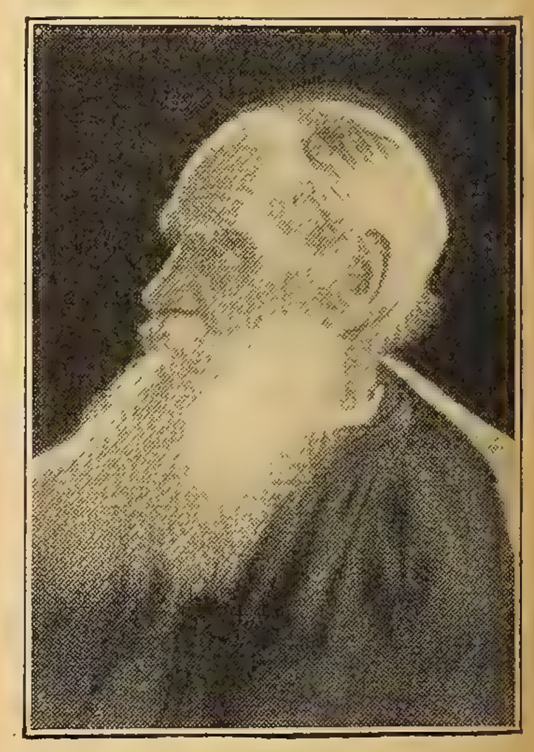
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West of Broadway

Continued from page seventeen

attack of fidgets coming on. Then she spoke.

"Are you versatile?" she demanded in a low, crooning monotone, with a trace of what seemed to be skepticism in her intonation.

By this time my case of fidgets had passed the incipient stage. I felt like a schoolboy in the principal's office. But I did want that job! I replied with all the *savoir faire* (I didn't call it that at the time) that I could summon.

"That all depends on what you call versatile."

"Well, I need a piano player good enough to do specialty numbers while I change my clothes, and keep the suckers on the jump," she explained. "You've gotta be able to put over a song. You've gotta be a swell actor—able to feed lines and take 'em. You've gotta look like a million bucks on the stage, even on an empty stomach, and you've gotta be able to wear clothes.

"But above all," she concluded, "you've gotta have a certain something."

LISTENING TO MISS WEST I concluded that her requirements called for a combination of Barrymore, Mansfield and Booth, combining the best features of each. But I did want that job! It struck me forcibly that Miss West might not be a particularly indulgent employer, but at the same time it occurred to me that my landlady was not a particularly indulgent landlady. So I summoned all my optimism to reply.

"As far as everything except the 'certain something' goes, Miss West, I'm pretty sure I can fill the bill," I boasted. "And as for the 'certain something,' you'll have to judge that for yourself."

Miss West, typically, wanted to be shown. She asked me to play the piano. I did, and waited hopefully for her comment.

"M-m-m-m-m-m-mmmm," was all that came. She trilled it. You know how I mean. You've heard her. I hadn't —until then. She asked me to sing.

"M-m-m-m-m-m-mmmm," once more. Then a long silence. My fidgets returned.

"I'll have the script tomorrow and you can run through your lines," she said at length with a gesture of dismissal. The next day I returned, ran through the script and was hired. Two minutes later came our first difficulty. Miss West wanted the act called *Mae West & Co.* while I held out for *Mae West & Harry Richman.* I pointed out that, after all, I had been a featured act in vaudeville, and finally won Miss West over. That little difference settled in my mind that Mae West was a square shooter and a sportsman; always willing to give the other fellow a break—even if she did make him fight for it.

We agreed on $500 for the act; $200 for me and the rest for Miss West. At the tryout it was a sensational success.

But how the manager howled! The act was raw, he complained. It was suggestive! He wouldn't stand for it in *his* house. Remember, this was 1915, and although the routine of *The Gladiator* was little different from Miss West's performances in *Diamond Lil, She Done Him Wrong* and her other subsequent brilliant successes, the inhibitions of 1915 and of the '30's were widely divergent. Par-



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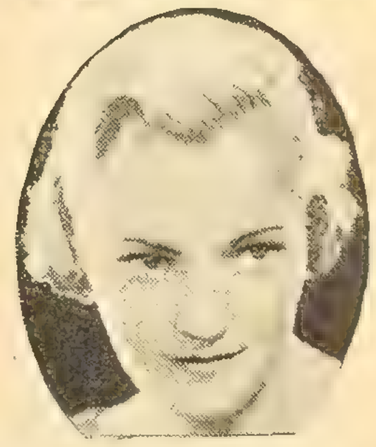
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ticularly did the manager object to the shimmy with which Miss West accompanied her rendition of *Frankie and Johnny,* although the audiences howled gleeful appreciation. From each place we played a bitter complaint went to the Keith offices.

FINALLY EDWARD F. ALBEE, the Keith general manager, called us in and told us of the unfavorable comment our act was provoking. Miss West became highly indignant. She denied that there was the slightest basis for the complaints. The managers were evil minded, she told Mr. Albee, and to prove it she offered to do the act and let him be the judge himself.

Early the next morning we went to an empty theater—Mr. Albee, Miss West and myself. I was so nervous I could scarcely speak, for I knew Mr. Albee would throw up his hands in holy horror when he saw the act. But before we began, Miss West winked at me reassuringly and told me just to go ahead with my routine as usual. Then she put on one of the most remarkable performances I have ever seen.

Using the same lines, but altering a gesture here, eliminating another there, she made the act seem lily white. No one could conceivably have objected to any part of it. When she sang *Frankie and Johnny* and came to the line "If you don't like my peaches, why do you shake my tree," instead of the sly wiggle, she raised her arm like an operatic prima donna and her face assumed a perfectly angelic expression. The listener might have supposed she was singing a paen to the beauties and joys of Mother Nature.

Mr. Albee was sold. He expressed indignation at the complaining managers and assured us that henceforth he would refuse to listen to such tommyrot. The next day we were engaged at Proctor's Fifth Avenue with an audience composed for the most part of travelling men. Miss West put in everything she had omitted for Mr. Albee and added a few extra bits for good measure. The audience was in an uproar. We stopped the show. Then the manager stopped us. He insisted we tone the whole thing down. He said he just wouldn't have it.

"Now just a minute. Just a minute," Miss West interrupted. "Neither you nor I have any right to change this act. But if Mr. Albee wants it changed, of course that's different. Then I'll change it. Why don't you call him?"

The manager fell for it. He telephoned Mr. Albee. Before he could finish what he had to say, Mr. Albee interrupted him. "I don't want to listen to such silly talk as that," he roared. "I've seen that act, and it's perfectly all right. It stays the way it is, understand!" And the Keith headman angrily hung up.

FREE FROM SUCH managerial interference, the act was a tremendous success. We stopped the show everywhere we played, but the trouble was that we didn't play many places. Miss West insisted on $500, and she wouldn't take $499, either. It was $500 or nothing, with the result that most of the time, it was nothing. During the fifteen months we were together we played a total of five weeks and my share for the fifteen months was a thousand dollars—a little more than $16 a week. I could make more than that selling dresses.

Miss West's consuming passion was to earn more than $500 a week. She felt

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that she would then be a success. Time and again she refused flatly to compromise on price. Often we would walk out of a booking agent's office after she had haughtily turned down $400 for a week and in the corridor, she would whisper, "Say, Harry, lend me a coupla bucks, will you?" One time, the telephone in her apartment in Jersey City was disconnected because the bill hadn't been paid. I learned of a chance for a week's engagement and tried to reach her. No luck. I called Timoney, and he couldn't locate her either. By the time I finally got hold of her it was too late.

I was considering leaving her when she wrote a play. She felt sure that if we put it on it would mean fame and fortune for all of us. So Timoney and I "angeled" the show, if you could imagine two people as broke as we were "angeling" anything of greater magnitude than a cup of coffee. We begged and borrowed scenery and costumes. We cajoled electricians and stage hands. We talked actors and actresses into working on "spec." I was so nervous during those frenzied preparations and that hectic opening that to this day I can't for the life of me remember the name of that play. But I do remember that when we opened in Greenwich Village the show laid an egg that any ostrich would be proud to crow about.

I surveyed the wreckage and recalled the solemn promises I had made to scenery and costume people to obtain credit. I visualized my irate landlady; noted my decreasing waist-line.

"Mae," I said, "I admire you greatly. Your act is a wow. Your show should have been a hit and I cannot understand why it wasn't. But I must eat more regularly. This life is beginning to tell on me." We parted the best of friends and have remained so to this day.

I landed a short engagement with the Dolly sisters which ended when they went to Europe. I found myself "resting," as they call it in front of the Palace, once again. So for the next eight months I made a comfortable, if unexciting living selling dresses, and I might have been doing that still had not a good friend engaged me for a featured act at the Orpheum.

Miss West, brave, undaunted, her spirit unbroken despite all her reverses, carried on. She always said that someday she would hit; someday the public would appreciate her.

You know how her courage has been rewarded.

Answers
To Questions on Page 56

1. *Sidewalks of New York.*
   See story on Page 14.
2. Mae West.
   See story on Page 17.
3. Mamie Cox, her colored maid.
   See "With the News Sleuth" Page 26.
4. Charlie Chaplin and Paulette Goddard.
   See "Hot from Hollywood" Page 27.
5. His own daughter, Katherine.
   See "With the News Sleuth" Page 29.



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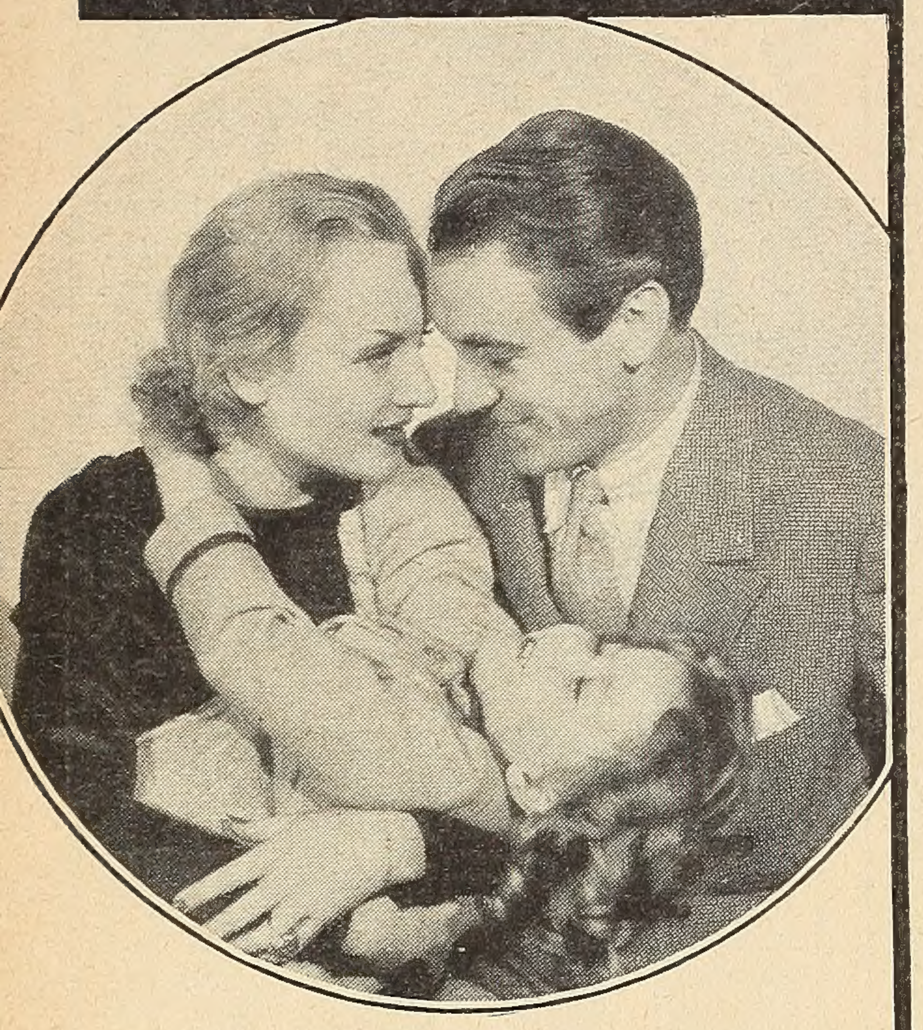
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Convenient reviews of current movie attractions

THE GUIDE TO *New Pictures*

Additional reviews will be found on page 6

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Carole Lombard, Shirley Temple and Gary Cooper, a happy family—for awhile—in Now and Forever



Helen Twelvetrees and Donald Woods in a scene from She Was a Lady. *The cast includes Ralph Morgan*

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●●●—BABY, TAKE A BOW—Shirley Temple steals another picture. A comedy with Jimmie Dunn, Alan Dinehart.—*Fox.*

●●●—BACHELOR BAIT—Stu Erwin, Skeets Gallagher, Pert Kelton, Rochelle Hudson in a neat comedy.—*Radio.*

●—BLACK MOON—A story of voo-doo. Dorothy Burgess, Jack Holt, Fay Wray.—*Columbia.*

●—BLIND DATE—A depression story with Paul Kelly, Ann Sothern.—*Columbia.*

●●●—CHARLIE CHAN'S COURAGE—Another Biggers mystery with Warner Oland. Great entertainment.—*Fox.*

●●●●—CLEOPATRA—Claudette Colbert, Warren William and Henry Wilcoxon in a vast DeMille spectacle.—*Paramount.*

●●—ELMER AND ELSIE—George Bancroft and Frances Fuller in story of a henpecked husband.—*Paramount.*

●●●●—GIRL FROM MISSOURI—The newest Harlow picture, and all her fans hope for. With Lionel Barrymore, Lewis Stone, Patsy Kelly.—*Metro.*

●●●—HAPPY LANDINGS—Murder, romance and intrigue on the sea and in the air. Ray Walker, Jacqueline Wells, William Farnum, Noah Beery.—*Monogram.*

●●●—HERE COMES THE GROOM—An entertaining comedy with Jack Haley and Mary Boland.—*Paramount.*

●●●—HERE COMES THE NAVY—James Cagney as a sailor. Pat O'Brien, Gloria Stuart, Frank McHugh.

●●●—HIS GREATEST GAMBLE—Richard Dix in one of his greatest rôles.—*Radio.*

●●●—JANE EYRE—Virginia Bruce returns to the screen in this faithful rendition of the Bronté novel.—*Monogram.*

●●●●—MILLION DOLLAR RANSOM—Another great Runyon story with Phillips Holmes, Edward Arnold, Mary Carlisle.—*Universal.*

●●●—MURDER IN THE PRIVATE CAR—Mary Carlisle, Charlie Ruggles, Una Merkel, Russell Hardie in a grand mystery thriller.—*Metro.*

●●●●—NELL GWYNN—Another British-made masterpiece. With Anna Neagle.—*United Artists.*

●●●—OF HUMAN BONDAGE—A famous Somerset Maugham book worthily screened with Leslie Howard and Bette Davis.—*Radio.*

●●●●—ONE MORE RIVER—An intensely human Galsworth story done by Diana Wynyard, Frank Lawton, Mrs. Pat Campbell, Reginald Denny.—*Universal.*

●●●●—OUR DAILY BREAD—Another King Vidor masterpiece. A story of the depression with Tom Keene and Karen Morley.—*United Artists.*

●—PARIS INTERLUDE—A hit of the comedy stage done in pictures with Madge Evans, Robert Montgomery, Una Merkel, Otto Kruger.—*Metro.*

●●●—SCARLET LETTER—Hawthorne's masterpiece well done by Colleen Moore, Henry B. Walthall and others.—*Majestic.*

●●●—SHE LEARNED ABOUT SAILORS—A fast-stepping navy comedy with Lew Ayres and Alice Faye.—*Fox.*

●●●●—SHE LOVES ME NOT—Bing Crosby and Miriam Hopkins in a fun-fest about chorus cuties and collitch boys.—*Paramount.*

●●—STRAIGHT IS THE WAY—George Brent inspired by Ann Dvorak to win business success.—*Warners.*

●●●●—THE BARRETTS OF WIMPOLE STREET—The old love story of the poet, Robert Browning, and Elizabeth Barrett beautifully presented by Norma Shearer, Fredric March and Charles Laughton.—*Metro.*

●●—THEIR BIG MOMENT—A new and entertaining ZaSu Pitts-Slim Summerville comedy.—*Radio.*

●●—THE MOST PRECIOUS THING IN LIFE—Jean Arthur, Donald Cook, Richard Cromwell, Anita Louise in a love story of two generations.—*Columbia.*

●●●—THE OLD FASHIONED WAY—W. C. Fields gives a great two hours of entertainment.—*Paramount.*

●●●●THE WORLD MOVES ON—Franchot Tone and Madeleine Carroll in a strong war drama.—*Fox.*

●●●—WHOM THE GODS DESTROY—Walter Connolly in a fine story about a theatrical producer, disgraced by cowardice, who lives the rest of his life in atonement. With Robert Young, Doris Kenyon.—*Columbia.*

NEIGHBORHOOD SHOWINGS

●●●●—CALL IT LUCK—Herbert Mundin as a London cabby who wins a sweepstakes fortune. Hilarious.—*Fox.*

●●●●—EMBARRASSING MOMENTS—A sure-fire laugh getter. A story of practical jokers with Chester Morris, Marian Nixon, Alan Mowbray.—*Universal.*

●●●—LET'S TALK IT OVER—Chester Morris as a gob who loves Mae Clarke and tries to educate himself up to her standards.—*Universal.*

●●●●—MADAME DU BARRY—Dolores Del Rio plays the title rôle in one of the season's outstanding pictures.—*Warners.*

●●●—SHOOT THE WORKS—Ben Bernie and all the lads in their screen debut. It looks as if Ben's good in the movies, too.—*Paramount.*

●●●—MIDNIGHT ALIBI—A different sort of gangster picture with lots of pathos and human interest. Dick Barthelmess, Ann Dvorak.—*Warners.*

●●●●—ONE NIGHT OF LOVE—Grace Moore, the Metropolitan opera prima donna; Lyle Talbot and Tulio Carminati in one of the most delightful films ever offered.—*Columbia.*

●●●—ONCE TO EVERY BACHELOR—Neil Hamilton scores a decided hit as the rounder who marries Marian Nixon to avoid summons in a divorce case.—*Hoffman.*

●●●—THE KEY—William Powell in a story dealing with the Sinn Fein rebellion in Ireland in 1920. With Edna Best and Colin Clive.—*Warners.*

●●●●—THE LIFE OF VERGIE WINTERS—Ann Harding scores in a powerful picturization of Bromfield's book. With John Boles.—*Radio.*

●●●●—THE MERRY FRINKS—A great comedy with Aline MacMahon the mother of a mad family. With Guy Kibbee, Hugh Herbert, Allen Jenkins.—*Warners.*

●●●●—THE THIN MAN—Dashiell Hammett's great detective story ably translated to the screen with William Powell and Myrna Loy.—*Metro.*



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